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Oriental and character dances

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Bourne and Shepherd, Calcutta.

NAUTCH GIRL

Oriental and Character Dances

by

HELEN FROST

Author of

"The Clog Dance Book" and "Clog and Character Dances", etc.

Music by LILY STRICKLAND

Composer of

"Mah Lindy Lou", "Honey Chile", "Bayou Songs", "From A Sufi's Tent", etc.

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NEW YORK
A. S. BARNES AND COMPANY
1930

BLACK GOLD

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387703

To my students
who are
Teachers of Physical Education,
these dances are
affectionately dedicated

Foreword

* * *

Some books are laboriously organized while others, like this one, seem to clamour for ink and paper and record themselves. While there can be no more true nor more delightful way to observe a people than through their expression in music and the dance, that fact alone was by no means the sole consideration which prompted this undertaking. The combination of my love for dancing, the inspiration of Miss Strickland's music, and the opportunities for studying forms of native dancing, drama and festival during my life and travels in the Orient made the recording of what I have seen and felt too delightful a temptation to resist.

In Darjeeling the famous mystery play of the Lamas was given for us, in which the Lamas danced for two hours a long, but interesting and vivid story, picturing conquest of the enemies of their religion, and victory of good over evil; in Jaipur (Rajputana) a charming little dancing girl sang, postured and danced for an entire evening alternating numbers with a Hindu male dancer who is a teacher of renown; a festival was in progress just outside the entrance to the Taj Mahal,— a lovely picture of glorious color and movement, with the toy-seller, the sweet vendor and a gay group of tiny children the center of interest; in Kodarma (Orissa) we saw a primitive jungle dance of the aborigines and others of intricate movement and involved pattern, danced by men from Nepal; Calcutta's Maidan (the great open park) has given its best at holiday festivals, and the Indian theatres of the city occasionally show excellent dancing; the Muharrum festivals in successive years, though funereal in symbolism and character, are enlivened by the vigorous sword and combat dances of the Mohammedans; a Yein Pwe given by a Burmese gentleman in Rangoon proved to be a fascinating form of entertainment,— a festival of dancing and song into which the dainty Burmese girls wove their very animated and vigorous dances;— and so the opportunities came, since I was ever in an eager, receptive mood. It has been said that there is no dancing of worth to be found in India. That idea I know to be wrong, but discovery does take time for one may see nothing for months and then suddenly be in the right place at the right time.

When the oriental dance is mentioned the mental vision aroused is usually that of a beautiful, languorous girl, swirling in bright silks and covered with ornaments of silver and gold. To be sure practically all of the dancing for weddings and entertainments in India is done by the professional dancing girls who often have gorgeous costumes and jewels; so far the vision is true, but it is only half of the picture. The dances of the men are far more spontaneous, stirring and dramatic, perhaps because they usually take place on holidays or feast days and are not performed for the spectator, but for the joy of the participants.

Music and the dance in India cannot be separated and study of one means some knowledge of the other. I am indebted to Lily Strickland, the composer, for putting me in tune with the oriental, giving me a keener listening ear and a wider observation of musical forms. During her sojourn in the Orient she has given music lovers that which is both lovely and authentic; her published work has unique charm and great beauty.

In recording the oriental dances I have described only those which I feel can be transplanted to a western atmosphere without losing too much of color and form. They will undoubtedly lose some of their distinctive qualities through a technical description and through further interpretation by western minds, but the first danger exists whenever a dance is put into words so I am encouraged to brave the second. It is my belief that American children cannot successfully dramatize oriental themes but that in the rhythmic study of adults or advanced classes the oriental dances can form a vivid and interesting part.

I have not attempted to adapt the oriental dances but, rather, to choose with discrimination and to preserve their particular character; my effort has been toward the real and existing forms not toward spectacular effect. The nautch girl postures and sings, pantomiming the action and meaning of her song, then in gayer mood she dances, combining the gestures of the song with her stamps, turns and whirls. Verse after verse she may sing with a short dance between each part. As I write I can visualize one exquisite dancer of the theatre who sang and danced for me at several different times in a small room where I could observe her most closely. Her arms and hands made flowing and delicate movements while her feet worked out various patterns in rapid, successive beats, ankle bells sounding. Her bare feet were always close to the floor and seemed to be pushed along or one flat to the floor and the other with heel raised and toe beating the accent. Sometimes she carried tiny cup-like cymbals one in each hand and struck the rims together on accented notes. In relation to the music measure there are more movements than in western forms of dancing but there is contrast and at some points positions are held for emphasis or balance.

The oriental dance in its native atmosphere always has the drum accompaniment and in addition may have the flute, cymbals or a stringed instrument. The drum gives a particular value that the western piano cannot supply,—use the full hand and the fingers, not sticks. The left hand can carry a steady beat marking the time while the right elaborates. It would be impossible to describe or to imitate the expert Indian drummer for his is an intricate technique, but use of the drum as a steady, continuous, rhythmic background for the dance is essential. If possible add the flute or cymbals but never omit the drum. As a source book for a festival story or pantomime

in which the oriental dances could be used I can enthusiastically recommend "A Tale of Indian Heroes" by Flora Annie Steele.

The oriental dances are intended for adults or advanced classes but within Part II are seven elementary, six intermediate and three advanced dances. The music and the dances were created for each other, sometimes the theme of the music came first and the dance evolved in response to it and in other instances the music was written for the character as I dramatized it to Miss Strickland.

Clog and character dances need no introduction to those interested in education since in the past seven years they have been accepted as a valuable part in the dance training given by most colleges and normal departments of Physical Education. In Part II are many clog and character dances for children and seven character dances without clogging. Try the music for the Pirates and resist, if you can, the impulse to be big, bluff and burly. The suggestion lies in the music and the response to it is a natural and satisfying one. Miss Strickland is a South Carolinian and has made a life study of our southern folk music; her negro melodies have that particular folk quality which is found only in the music of our south. Part II is thereby explained for how could I with my love of clog and character dancing resist her joyous music? I couldn't — I danced whenever she would play for me and one day this book made its persistent demand for expression.

Helen Frost.

Calcutta, December 1926.

ACKNOWLEDGMENT.

I am very grateful to kind friends who generously helped me obtain illustrations,- Mr. Samuel Stauffer, Mr. R.P. Pollard, Mr. D.E. Smith, Misses Mary Helen Fiske, Virginia Rath, Rosalind Cassidy, Theresa Crowley, Rosine Gallison, Dorothy Fales, Jane Fox and Mr. L.B. Sharp.

Helen Frost.

Clog and Character Dances

Classified and arranged in order of progression

ELEMENTARY

1. Jack Be Nimble (3)
2. There Was A Crooked Man (3)
3. Sleigh Bells (2)
4. Country Dance (2)
5. Swanee (2)
6. Juba (3)
7. Colleen (3)
8. Plantation (3)
9. Blarney (3)
10. There Was An Old Man (1)
11. Captain Jinks (1)
12. The Carolinas (3)
13. Rig-a-Jig (2)
14. Yankee Doodle (1)
15. Liza Jane (1)
16. Boxing Clog (2)

INTERMEDIATE

17. Pirates (3)
18. Strawfoot (3)
19. On The Levee (3)
20. Dixie (1)
21. Irish Jig (1)
22. Reuben Taps (1)
23. Hayfoot (2)
24. Teamwork (2)
25. 1923 (2)
26. Cotton Pickers (3)
27. Jack Frost (2)
28. In The Cornfield (2)
29. Mammy (2)
30. Old Dutch (2)
31. The Forty Niner (2)
32. Jockey (2)
33. Sweet As Sugah (3)
34. Cold Black Dandy (3)

ADVANCED

35. Scarecrow (3)
36. On The Railroad (1)
37. On Deck (1)
38. I'se Trablin' (3)
39. Irish Waltz (1)
40. Hurdy Gurdy Waltz (2)
41. Swinging (3)
42. Geogian Male Quartette (1)
43. Irish Taps (2)
44. Rastus (1)
45. Michael (2)
46. Murphy (2)

The numbers in parentheses refer to the following books:

(1) The Clog Dance Book (2) Clog and Character Dances (3) Oriental and Character Dances

A. S. Barnes and Company, publishers.

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Part I
Oriental Dances

Preface to Part I

By Lily Strickland

In India, all music is believed to be of divine origin, and its mythical genesis dates back to pre-Vedic days when the high Gods dwelt on Mt. Meru, somewhere on the heights of the northern Himalayan mountains. Brahma, the Creator; Vishnu, the Preserver; and Shiva, the Destroyer; are the Triumvirite of Hindu Gods, and each of these main God-heads is credited with the invention, or discovery, of some instrumentral or theoretical form of music.

Brahma, in his divine character as Supreme Being, pervades all creative gifts. According to Hindu mythology, he patronizes music and is said to have made the first drum, the "mrydanga," a long, double-headed instrument very popular in India today. Brahma is also said to have added the Raginis (female musical-modes) to the six main Ragas, and to have written the four Vedas (revealed scriptures) and formed from them the Upa-Vedas, of which the Gandharva-Veda (Musical Science) is one.

Sarasvati, the consort of Brahma, Goddess of learning and the Fine Arts, is called the Indian St. Cecelia. She is the patroness of music and is said to have invented the "Vina," the most classical and aristocratic of stringed-instruments, and to have spread the knowledge of music among gods and men.

Vishnu, the second person of the Hindu Trinity, is called the Preserver, in his character of typifying the sun in its function of preserving life. Of his four symbols, the most important to us is the conch-shell as it symbolizes the first sound, or the cosmic "Om" of the universe. Conch-shells are used in Hindu and Buddhist temples as "sacred trumpets."

Lakshmi, the consort of Vishnu, is called "the Indian Venus," and is said to have been the first classical dancer who taught dancing to the godlings on Mt. Meru.

Shiva, the third person of the Puranic-Trinity, is called the Destroyer. As in Hinduism death is but re-birth, the Destroyer is likewise the Creator, or re-Creator in new form. He is the Keeper of the gates of Death, but he is also the Joyous One, the Lord of the Dance, who represents the cosmic energy of God. Through him is manifested primal rhythm, and his dance is the dance of the Spheres. One of his symbols is the drum with which he sounds the warning of death or the rhythm of life.

Of the lesser Gods, Krishna, the Indian Orpheus, is the most popular and beloved. He is the Pastoral God and is said to have invented the flute, most important of instruments next to the drum. He is compared to Apollo surrounded by the Muses who dance around him in harmony with the Sun and Planets. There are an infinite number of charming legends connected with the name of Sri Krishna.

Kama, the God of Love, is associated with the joyous festivals of Vasant, or Spring, and is a favorite deity with lovers, and at weddings. The Nautch-girls sing his praises in their songs for he represents love and romance.

I have chosen only a few of the more important Gods and Goddesses and their connection with music, but almost all the Deities are associated in some way with its invention or perpetuation. Leaving the realm of legend and coming down to the realities of today, we find that all Indian music is so impregnated with the spirit of mythology, and so inextricably interwoven with actual history, that it is difficult to separate the real from the imaginary.

Music forms a vital part of India's life; not only in religion and ceremony, but in the every-day life of the common people. Each of the seasons of India's calendar has its special Raga or Musical-mode; each melody-mold is supposed to express special divisions of time, emotions and occupations. Every phase of life is given a separate form of music, and all life is animated by that rhythm, articulate or inarticulate, which is a fundamental law of life.

For purposes of classification and definition, music in India is divided under two main heads. The Carnatic, or music of South India, is characterized by a strict adherence to old classical and literary forms. It has retained its original purity of style because the South has not been so subjected to the influences of invading peoples as has the North. The Hindustani School, or music of North India, shows the changes and varied forms that have come into being as a result of centuries of invasion by distinctly different peoples. It includes the Mohammedan, Persian, Tibetan and Buddhist music, each of which has distinct and individual types of music or instruments, as well as legends upon which vocal music is based.

The Indian hill-melodies are marked by vigour, boldness, and animation, in contradistinction to the vague, wistful and fatalistic music of the Plains. All Indian music, however, has the common quality of unique scale-modes, eternal minor effects, reiterated drum-rhythms, unfinished cadences, swift changes of time, or tempo, and hypnotic monotony of theme that is so indescribably fascinating to hear and so difficult to capture and put on paper.

The Tibetan Buddhists, who have come down over the border into India, in the Himalayan mountains, have a distinct and individual type of music that is famous as "Devil-Dancing". Their Devil-Dances are a part of the ritualistic ceremonial dances of Buddhism and used at various festivals, religious or secular.

In the low-lands, or the plains of India, the Hindu style of music is florid, embroidered and long-drawn out in wandering melodies, sentimental, or heroic according to the mood or source. Most of the subject matter for Hindu music is drawn from the Ramayana and other Sacred Books, while the folk-music is a mixture of religion, legend and fancy.

BALUCHI

MOSLEM SWORDS

The most outstanding and popular form of music is the Nautch, a traditional dance performed by women. The nautch girl claims descent from the Apsaras or celestial dancers of India's court, and although in reality her social status is very low, she is employed to perform the ceremonial dances of the Temple services. She is also in demand at festivals, religious or otherwise; at the courts of Rajahs; at social gatherings, or wherever people desire to enjoy her performances.

I have classified Indian music under two main heads, and the scale-forms may be said to be very much the same in general character throughout the land. While the scales are not divided into diatonic, harmonic and chromatic forms as are ours, they comprise an almost endless number of variations. The whole effect of Indian music seems to be minor rather than major, perhaps because it is essentially melodic, and lacks the harmonic background which gives form, body, colour, and definite character to scales. For most of the oriental dances in this book, I have chosen "A minor" as being the most natural and distinctive key of expression. In association with C major, A minor may be called the first, or natural scale, according to our manner of definition. In Indian music there is no such division or distinction, as it is by lowering or raising certain intervals that one gets the "minor" feeling. The average scale may be described as a set of eight tones, the eighth being the repetition of the tonic in completing the octave. One of the oldest Indian scales is the so-called "whole-toned," or cadenceless scale with neither beginning nor ending, or at least a movable tonic, which is most useful in expressing vagueness, mystery, elusiveness, sadness, or subtle emotions.

Of Indian instruments, the drums are by far the most important. They form the body and background of all Indian music and are used in solo or in combination with other instruments. There are the concert, or tuned drums, and the ordinary variety ranging in size from the tiny "monkey drum" to the great dhols or ceremonial drums. Their tonal qualities vary in depth and sonorousness according to their size and shape. One type gives out several distinct tones and when struck on the rim or center, produces the effect of alternate fourths and fifths thus giving a skeleton harmony. This harmony, however, is not premeditated as there is no sense of harmony (as we know it) in Indian music.

Next in importance, comes the flute; almost every native can play this little reed instrument. Many of the simpler styes of bamboo-flutes have less than an octave compass, and others have the full octave, and may be bought in any key desired.

There are many varieties of stringed instruments in India, but all of them are disappointing in tone, which is, as a rule thin, and lacking in the depth and warmth of colour, produced by our violins or cellos. They are picked or bowed, according to the style of instrument, and the kinnari, tambura, sitar, esrar, and the saranji are the best known.

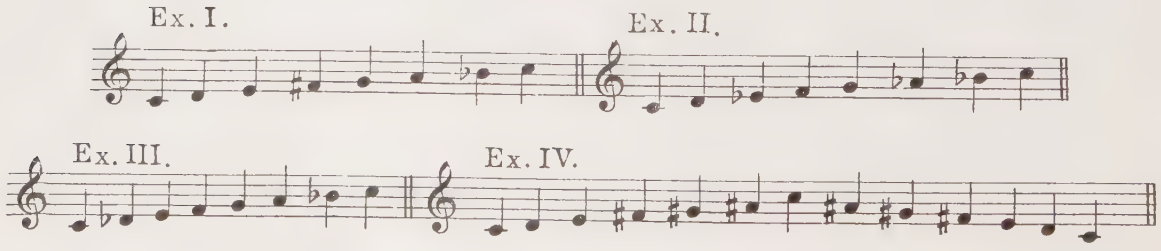
Instruments of brass are usually of the trumpet style, and in high favour among the hill folk who use enormous horns in their "devil-music." The conch-shell horn is used as a "sacred-instrument" in Hindu and Buddhist Temples, and there are many horns of varying style and shape, but none of them are in common use in the average Indian native "orchestra". The usual background for a Nautch is a pair of drums, a flute and sometimes a sitar. I have seen a number of nautches unaccompanied save by a drum and a pair of small cymbals. Instruments of percussion of all kinds are popular in religious and ceremonial music in India but the effect of any ensemble playing is always melodic.

To study Indian music is to study melody. It is complete unto itself and not to be confounded with any form of Western music. We must disassociate our minds from the trammelings of comparison and learn to like Indian music as it is. We must realize that when we hear Indian music we step from the Present into the dim Past of an ancient land, for the general form of Indian music has remained unchanged for thousands of years. Oriental and Occidental music are essentially different in bases of conception; one is melodic, the other is harmonic. In Oriental music there is no harmony, no counterpoint, contrapuntal-embellishment or chord-forms. The single-melody line is to us often incomplete and monotonous, but in India it is not considered so. Perhaps it is this very weakness, to our minds, that gives Indian music its own peculiar and distinct flavour. In attempting to set down Indian melodies, or melodies written in Indian style, it is very difficult to present them in a manner pleasing to Western ears, and at the same time, give them as little of the chord-mass as possible. In the melodies which I have written for this book, I have endeavored, in lieu of drums, to express some of the various and popular drum-rhythms of India.

In conclusion, we must remember that music is an expression of emotion; whether Oriental or Occidental, the origin and essence are the same and drawn from the same fountain-head of all sources. Differences lie only in the manner of development and treatment.

Calcutta, December, 1926 — Lily Strickland

Oriental Scales



Baluchi Circle

BALUCHISTAN

One holiday, driving through Calcutta's huge, green maidan, we came upon a group of Indian dancers, rugged men from the Northwestern frontier. They were just stopping the dance, for it was sundown and some of their number were already kneeling upon their rugs as good Mohammedans should. I showed my disappointment at not seeing the complete dance and one, who seemed to be a leader, said "You like, Memsahib? Come tonight, dance nine to one for you." With little hope we drove to the same spot at the appointed hour. The English-speaking Baluch, with thirty sturdy companions in the picturesque costumes of their country, drummers in tow, awaited our appearance. We were the only spectators, three sahibs and a memsahib, and there in the moonlight our friends from Baluchistan danced themselves breathless for the pure joy of doing and being appreciated. Their best effort was a beautiful circle folk dance of one sequence of four strong movements, with vigorous turns as climax. The parts were embroidered and accelerated but the fundamental form was never changed.

Dancers face the centre, in a circle which moves counterclockwise throughout. A colored handkerchief, ordinarily worn at the throat, waves from one hand. All movements are big and sweeping, the arms are free and similar in their swing to the standardized arm motion of the pas de basque.

The sequence. Facing centre (a) step backward right and ¼ turn left, stamp left foot and lift it from the ground (knee raises). . . . . 1 meas.

Bend right, left arm high, right low.

(b) Step backward (from centre) left, ½ turn right, stamp right foot and raise . . . . . 1 meas.

Change arms, a sweeping movement, thru the sideward plane

(c) Left shoulder is now inward. Long step forward right, stamp left beside right, and raise, ... 1 meas.

Arms change

(d) Face centre. Long step forward left and stamp right foot to the left and hold . . . . . 1 meas.

Swing arms sideward upward, and with the stamp, bend body forward downward, bring hands down in front and clap.

I. As above twice through . . . . . 8 meas.
II. As above twice but in (c) cross left foot in front of right on stamp . . . 8 meas.

III. Omit the stamp in (a), (b) and (c) making a balance step each time,- step, raise heels and lower. (d) remains the same. Body turns and arms the same . . 4 meas.

Repeat, but in a bigger movement like a bounding, accented two-step . . . 4 meas.

IV. Step backward right, ¼ turn left and hop, raising left knee high in front.

Step backward left, ½ turn right and hop,

Long step forward right and hop,

Face centre. Long step forward left and stamp right as before . . . . . 4 meas.

Repeat . . . . . 4 meas.

V. The Slow Turn. All face right.

(a) Step right sideward and stamp left in front and raise left knee high; repeat left . . . . . 2 meas.

Arms sideward on step; left swings high, right across in front on stamp left. Change.

(b) Step right and full turn about right, touch left toe to the ground for balance ¾ of the way around in the turn; fully around, stamp left, weight left. 1 meas.

Reverse with step right slightly backward, turn completely about left (on the right foot), touch left toe for balance and when fully around stamp left, weight left, feet are somewhat apart, ... 1 meas.

Arms as before for stamps, sideward on the turns.

Repeat (a), (b), (a) . . . . . 6 meas.

VI. The Fast Turn. Repeat (a) and (b) in double time; four times in all. . . 8 meas.

Face centre. Step right sideward stamp left in front; repeat left, right, left. . . . . 2 meas.

Repeat (b) still in double time, twice . . . . . 2 meas.

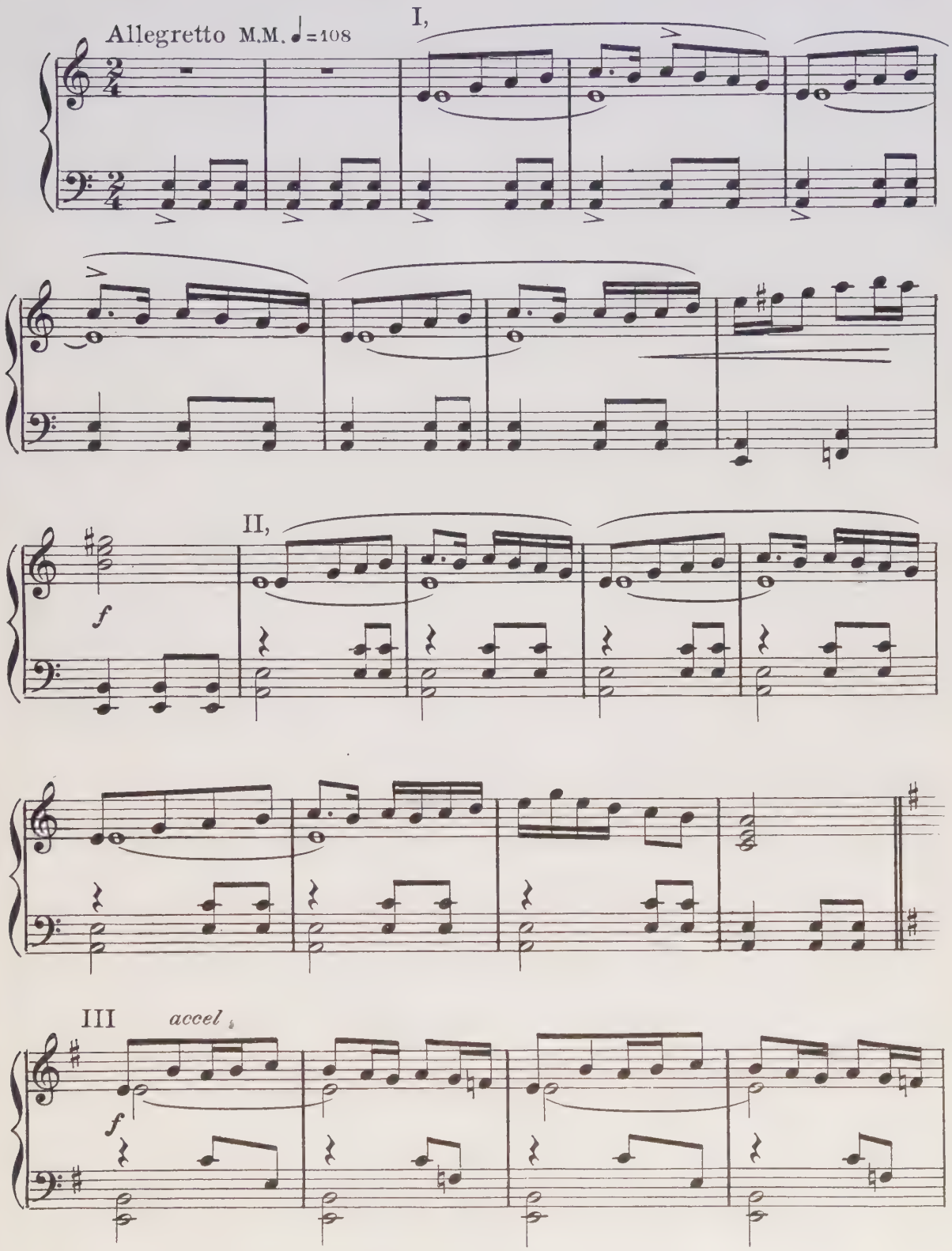
Step right sideward and stamp left; repeat left; . . . . . 1 meas.

VII. Repeat I. . . . . 8 meas.

The last part of VI leads to VII and a return to the steady, first rhythm. The Fast Turn is the climax.

Baluchi Circle

LILY STRICKLAND



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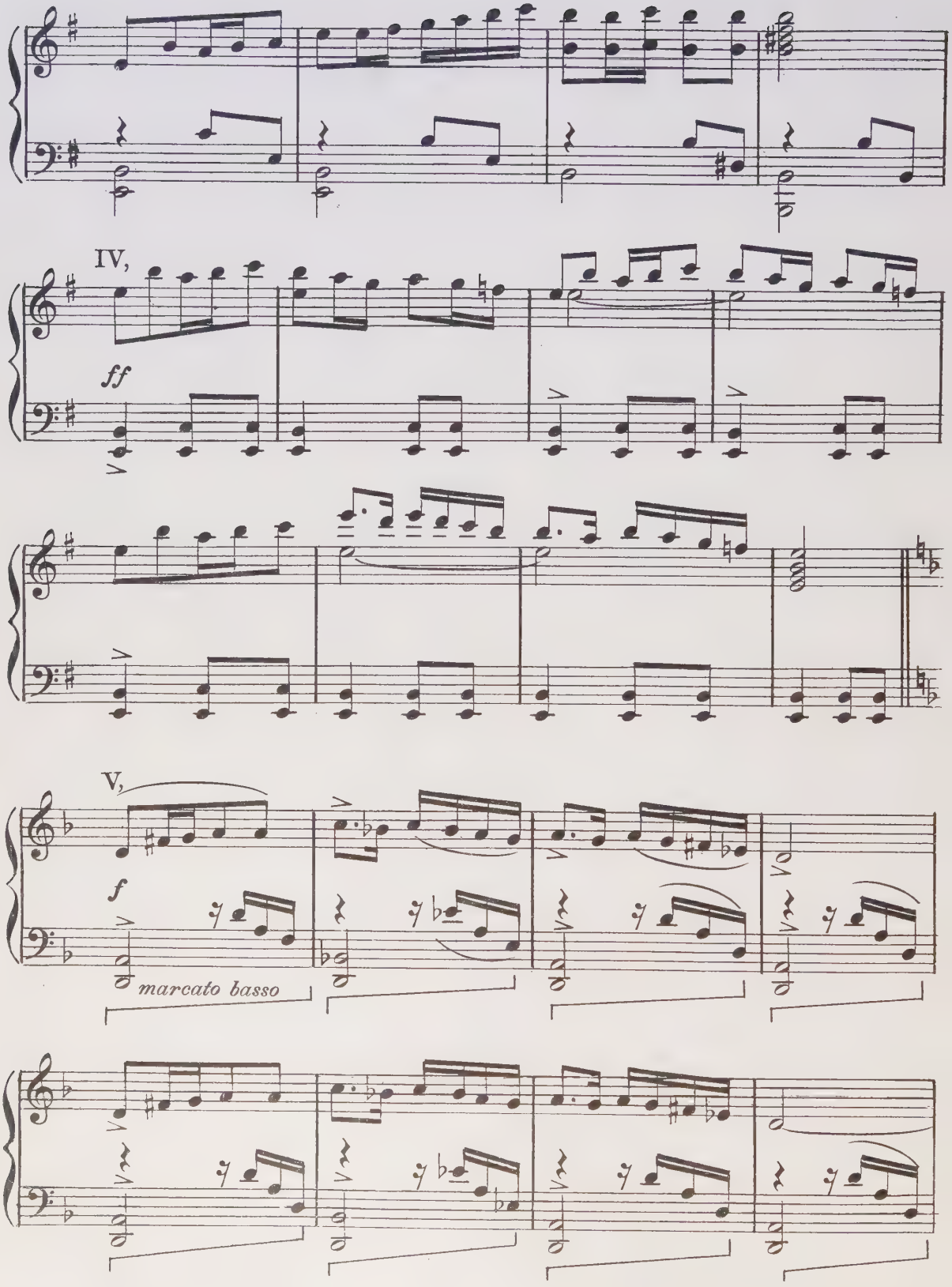
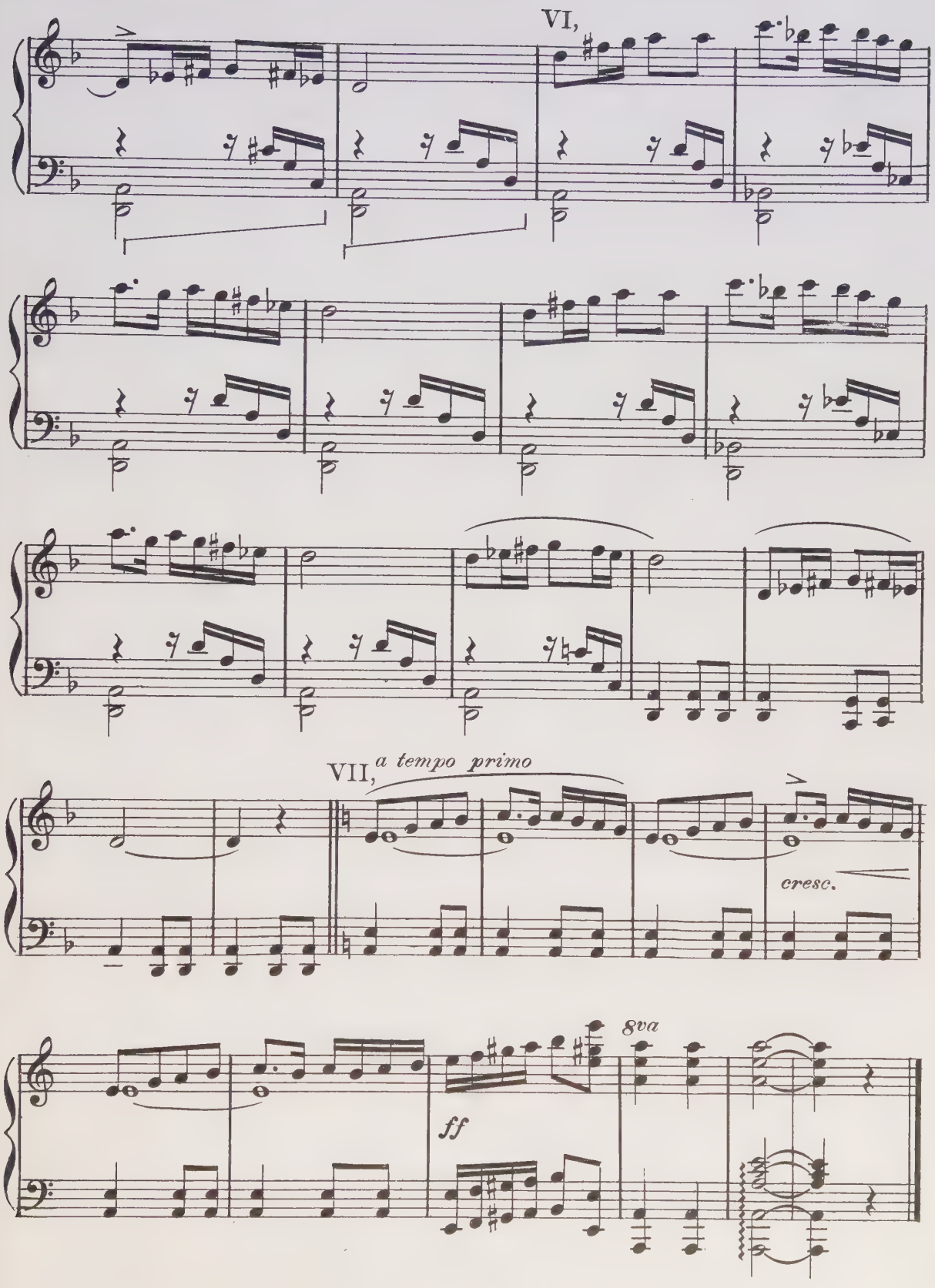

IV,
ff
V,
f
marcato basso


VI,
VII, a tempo primo
cresc.
8va
ff

Moslem Swords.

The festival of the tenth day of Muharram, which all Mohammedans celebrate each year, commemorates the death of Husain, one of their early, and now almost legendary leaders, who was slain at Karbala. The dances of the festival are all done by men and boys and depict the fighting between Husain and his opponents. Large swords are used, and in lieu of swords - - sticks.

For weeks before, one can hear the drums of Muharram and know that not far away preparations are in progress. From my window I once saw a dance practice taking place in the next compound. The sahib was not at home and with Muharram only two days away the men servants were taking advantage of the spacious tennis court. The figures were shadowy for it was night, but when Muharram came, I recognized the form of the dance as it was done over and over again by successive couples.

"Moslem Swords" is based on the dancing seen at Sahagunge, particularly that of the agile and dramatic Sirdar (foreman) of the American Manufacturing Company. He, with his workmen and all the villagers, celebrated Muharram 1926 before an eager, interested group of Americans.

INTRODUCTION: Two men stand about twenty feet apart; sword in right hand, small shield (12 inches across) over the left. "Thrust to the four winds." Lunge left and thrust toward opponent, step back on right, circle sword over head and ¼ turn left; lunge forward left and thrust, step back right and circle sword. Repeat, again turning left twice and finish facing partner . . . . . 2 meas.

I. A. Raise left knee high in front and turning right, walk forward left, right, left and raise right foot in back, knee and ankle sharply flexed,

Raise right knee in front, ½ turn left, walk forward right, left, right, left knee raised in back . . . . . 2 meas.

Circle sword in back of right shoulder, raise over-head with the knee flexion in back.

Face opponent, left forward on the left, back right; repeat, (a rocking movement),

Gallop toward opponent, left foot leading and stand close to him, sword against his shield, both arms are stretched forward . . . . . 2 meas.

B. Step right and swing left across, knee and ankle flexed, sword raised high, (do not hop)

Replace left foot and raise right in back, knee and ankle flexed, cross swords,

Repeat . . . . . 2 meas.

Crash swords right, left, right, left, making a movement like a horizontal figure eight . . . . . 1 meas.

Turn about right and separate from opponent with bounding leaps right, left, right and finish facing him, left knee raised. . . . . 1 meas.

C. & D. Repeat all . . . . . 8 meas.

E. Leap forward left, right toward opponent; lunge forward left and thrust,

Turn about right and separate from opponent with leap right, left, right and raise the left knee . . . . . 2 meas.

Thrust to four winds as in Introduction, hold last lunge left, ... 3 meas.

II. A. Face right. Dance in a large circle, counterclockwise.

Gallop forward twice, right foot leading; gallop backward twice left foot leading; repeat,

Gallop forward four, right leading, quick lunge left toward opponent (centre), balance back on right and raise left knee high in front. . . . . 4 meas.

The sword is circled at the right side in a vertical plane on the bounding gallop steps. It is always lifted over-head on the knee raise.

Repeat the gallop in the same direction, counterclockwise, but start left. . 2 meas.

Gallop toward opponent, cross swords and parry. . . . . 2 meas.

B. Close fighting, walking around each other with parrying and crashing of swords. No. 1 forces his opponent's sword downward until finally the point touches the ground; No. 2 calls and they spring apart . . . . . 4 meas.

Again they close in and again No. 2 finds his opponent forcing his sword downward. This time he retaliates and with short sharp jerks sends his opponent's sword up over his head and back. No. 1 cries out. . . . . 3 meas.

C. Both gallop backward twice, right leading, and step right backward, raise left knee,

Leap forward left, right and jump close to partner in deep knee bend position, cross swords, ... 2 meas.

Crash swords as in I B, stretching knees; gallop backward, raise left knee . . . . . 2 meas.

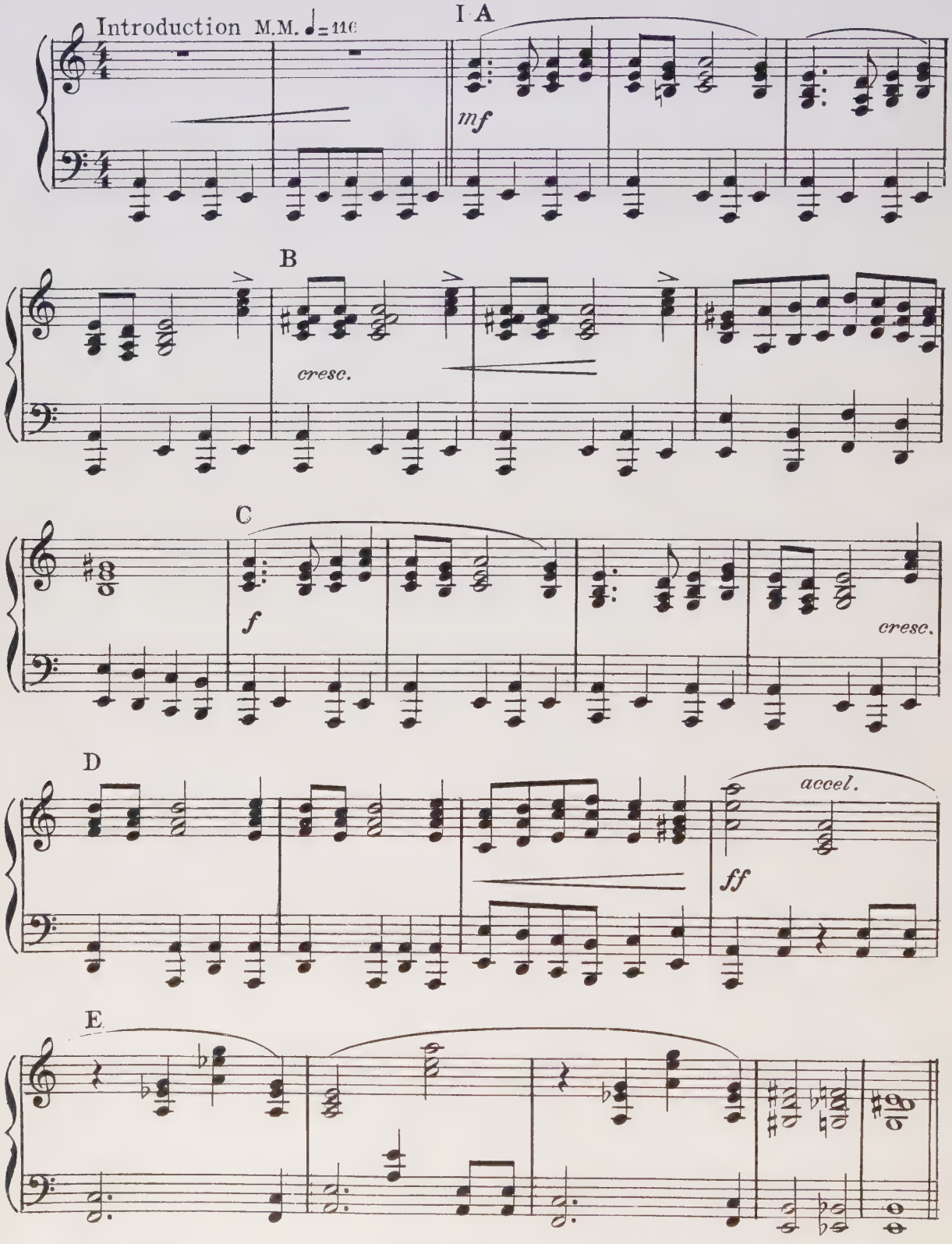
III Repeat I for. . . . . 15 meas.

Continue close fighting until one is disarmed; he drops to his knees in front of the victor . . . . . 6 meas

Note: The gallop steps are big, bounding follow steps, both feet leave the floor on each step; sword swinging. In all the turns, leaping from one foot to the other, the opposite knee is somewhat flexed; the sword is out sideward, arm straight and shoulder high.

Moslem Swords

LILY STRICKLAND



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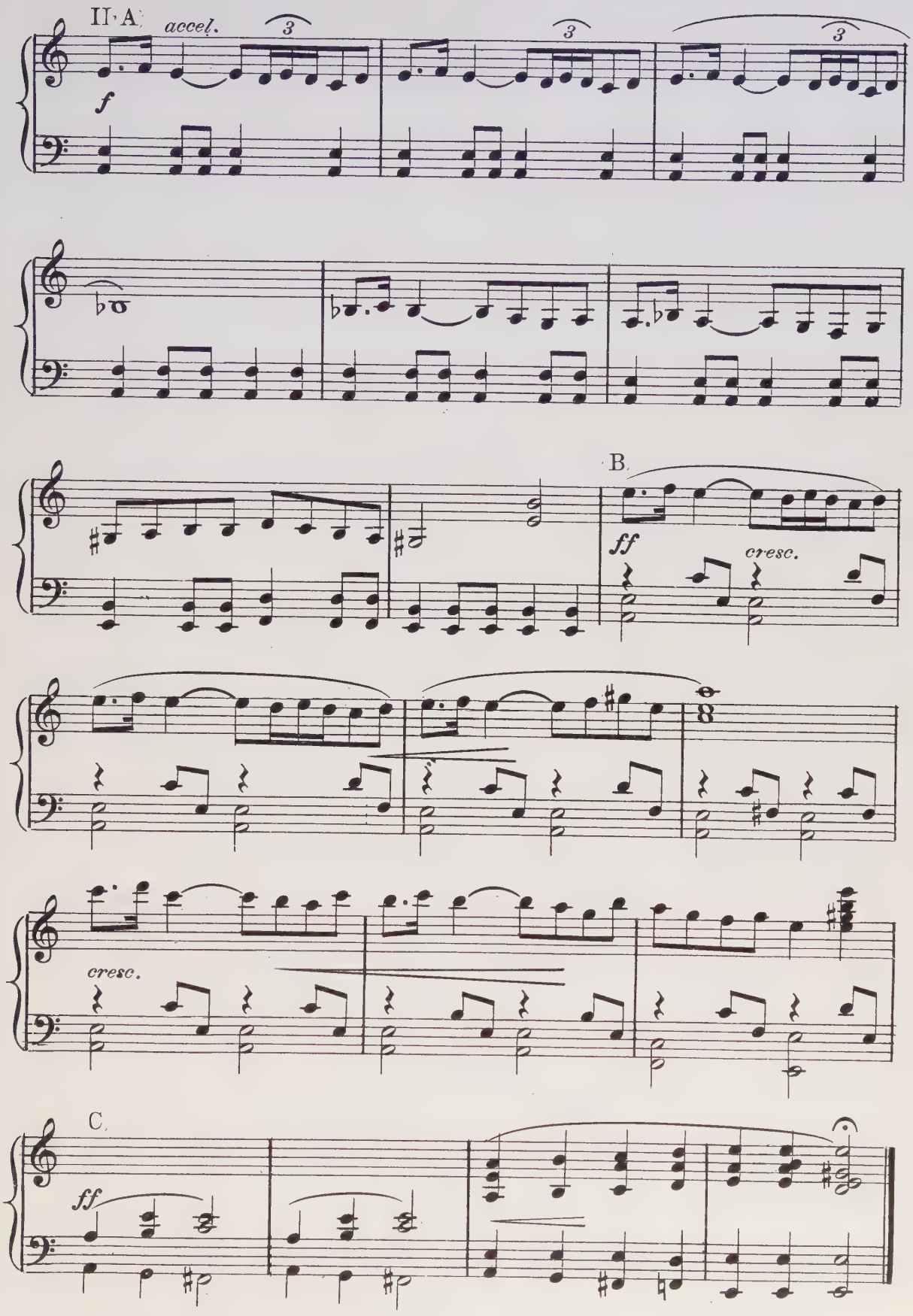
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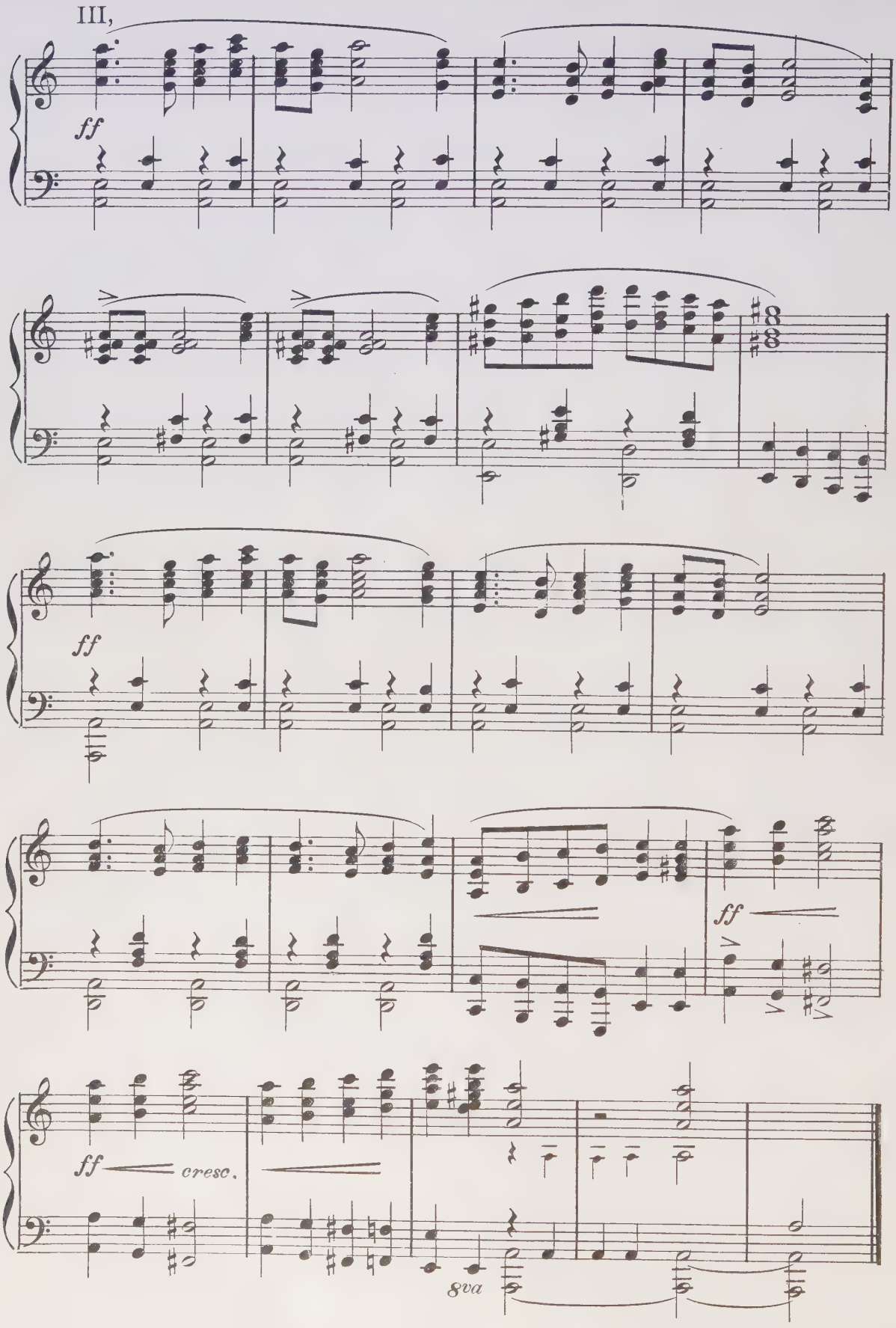
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Temple Dancers.

I. Three girls bearing lighted trays on their heads enter from the right, side by side. The altar is back stage, centre; they face it, one behind the other and advance slowly, number one moves to the left and kneels placing her offerings; number two steps to the right and number three straight forward. All are kneeling in front of the altar.

The step used throughout the entrance is slow. Bend the right knee and stamp the left foot forward, (sound the ankle bells), step forward left, a gliding movement . . . . . 1 meas.

Alternate right and left, advancing to centre stage $\begin{cases} 1 & - - \rightarrow \\ 2 & - - \rightarrow \\ 3 & - - \rightarrow \end{cases}$ . . . . . 6 meas.

Face altar and stand heels together. . . . . 1 meas.

Repeat the step toward the altar and kneel . . . . . 8 meas.

The trays are supported on each side by the hands, body is erect, easily balanced.

II. Numbers 1 and 2 stand and facing the altar begin to dance.

Step left sideward, stamp right twice in back,

Step right sideward, stamp left twice in back,

Whirl to the left, once and a half around in place, with seven alternating steps beginning left. Accent each left and finish facing front on the left foot . . . . . 4 meas.

In the hands are small cymbals, tiny cup-shaped ones, which are connected by a string about five feet long. The cymbals are struck together on the stamps but in whirling the arms are sideward, in a half bent position, fingers spread, wrists extended, palms out.

Facing front – Step right sideward, stamp left twice in front, strike cymbals,

Repeat left. . . . . 2 meas.

Diagonal run forward left of four steps (right, left, right left) and finish with a double beat (two quick stamps right, left) and a slight bending of the knees . . . . . 2 meas.

Arms are open on the run, cymbals struck twice after the double beat.

Advance sideward right with step right, stamp (step) left to right, step right (bend right knee). Repeat three times and finish with knees slightly bent. Move sideward right throughout, body turned forward . . . . . 4 meas.

Right arm curved overhead, palm up, left sideward, wrist extended, palm out with the right step. Change three times through the sideward plane, body swaying. Strike cymbals twice on the last count.

III. Step diagonally forward right, stamp left diagonally in front of right, step left diagonally backward,

Whirl about right with step right, left, right,

Repeat left . . . . . 4 meas.

Arms are sideward, as in II.

Continue whirling to the left through four counts. Accent left step each time. . . . . 1 meas.

Continue the alternating step sideward left for seven counts. . . . . 2 meas.

Arms accent, palms down, first at the right side and then at the left and repeat.

Repeat all with the exception of the last measure . . . . . 6 meas.

Advance sideward right as in II. . . . . 5 meas.

Step is done five times, arms overhead, strike cymbals twice each measure; body sways.

IV. Face left. Step left forward, stamp right in back, balance on the left and raise right forward. Repeat right and left, strike cymbals on the stamp and balance. . . . . 3 meas.

Whirl right about with step right, left, right,

Stamp forward left, right, left, strike cymbals twice . . . . . 2 meas.

Repeat whirl to the right and run off with four running steps to the measure . . . . . 6 meas.

The centre girl remains kneeling while the other two dance. After they run off she rises and begins with II. while the music is repeated from that point to the end. . . . . 41 meas.

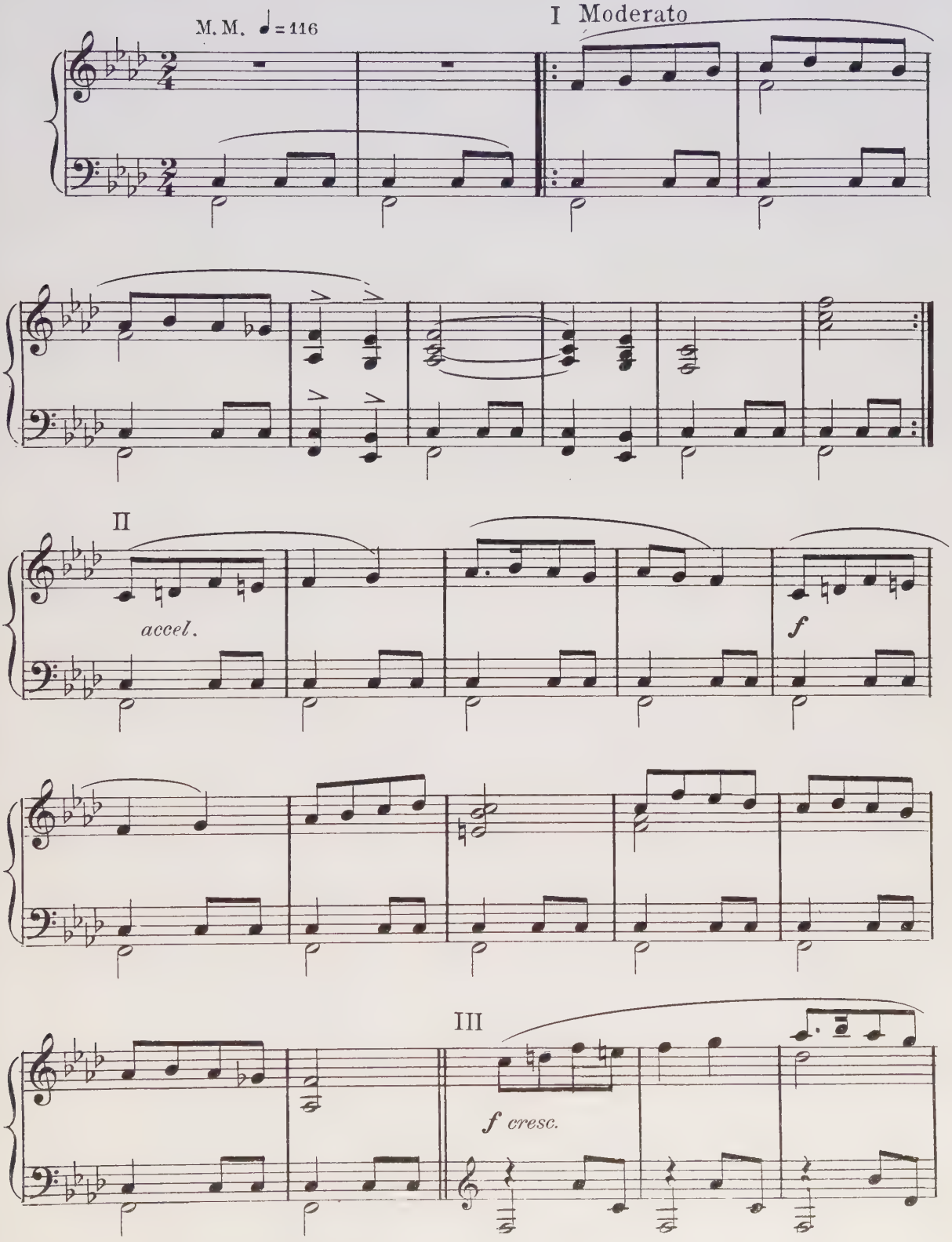
Note: The edges of the cymbals are struck to give the best tone; wind the string two or three times around each forefinger and then they can easily be passed across each other, striking two edges together. The hands keep rather close together.

Ankle bells are worn. The Indian dancing girls keep their feet very close to the floor; all steps are short with rapid stamps, bells sounding.

In several of the dance descriptions the arm movements are in small type, not because they are less important but to facilitate reading.

Temple Dancers

LILY STRICKLAND



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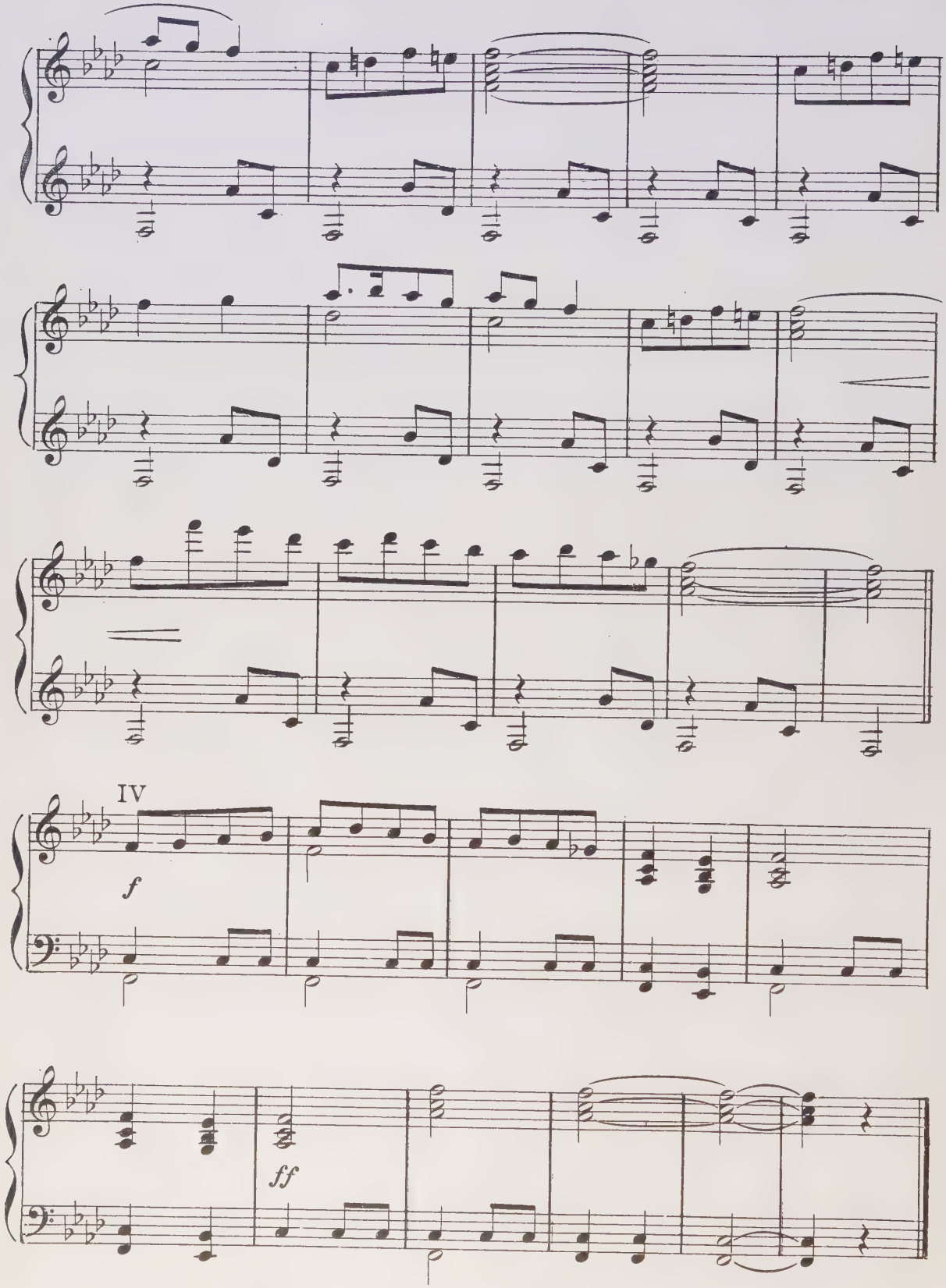
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KRISHNA

INDIAN HEAD-DRESS AND JEWELS

INDIAN MUSICIANS

Krishna and Radha

VALSE PASTORAL

Hindu Mythology relates many delightful episodes in the lives of Krishna and Radha. Among present day Hindus, Krishna is one of the best loved of the deities; he is the Pastoral God who, in his youth, lived as a cowherd and whimsically played upon his flute enticing all the milkmaids (Gopis) to adoration. He was ofttimes fickle, but his favorite Radha was ever forgiving and constant. His reed flute, its modern name is Shanai, gave forth magically clear and sweet notes as he frolicked and danced away the hours of his gayer moods.

"Krishna is especially associated with Vasanta the Spring Festival when Kama the God of Love animates the hearts of human beings and new life springs upon the earth. It is at this season that he is depicted as swinging Radha in the flower-broidered swing as the Gopis, or celestial milkmaids dance around them."

I. Krishna enters right, playing his flute. He stands centre, on his left foot, right crossed in front of left, toe touching floor, flute held at the lips, horizontally, and somewhat right.

Radha enters left at the second call of the flute (5th meas.) and crosses behind Krishna to his right side and holds out her hands to him . . . . . 6 meas.

II. They dance, inside hands joined.

Step right, hop and swing left forward, waltz left across right; repeat. 4 meas.

Krishna:– Step right and spin a full turn on the right, step left (1 meas.); repeat (1 meas.),

Left knee raised sideward, left foot close to right knee as he turns right.

Krishna crosses right foot over left and plays his flute (3 meas.) while Radha dances in a semi-circle back of Krishna, finishing at his left side with

Two waltz turns backward right . . . . . 2 meas.

Step right, hop and swing left forward; step left, balance and raise right backward. Run of five steps. . . . . 3 meas.

He encircles her with his arm and together they step left, hop and swing right forward, step right, balance and raise left backward; waltz left and right, diagonally forward left. . . . . 4 meas.

The first and last parts are done very quietly, as rhythmical walking steps. On the last waltz Krishna again raises his flute to play but

III.A. Radha pantomimes annoyance and walks away to left side four steps, left - right, left, right . . . . . 1 meas.

Krishna follows with skip left, run right, left, right and stands close behind her, taking her hands. . . . . 1 meas.

They waltz backward left and, facing front, waltz sideward right . . . 2 meas.

Again Radha turns away, and runs 5 steps to back stage. . . . . 1 meas.

Krishna follows with skip left, leap right, left and stands close behind her 1 meas.

He takes her hands and they waltz backward right, and, turning right (front) waltz sideward left, Krishna moves to Radha's left, ... 2 meas.

B. They dance side by side, describing a large circle to the right. Krishna is on the outside.

Skip right, leap forward left, back on the right; skip forward left, right, left . . . . . 2 meas.

Repeat . . . . . 2 meas.

Face front. Skip right, leap forward left, back on the right,-

Step left and swing right slowly forward . . . . . 2 meas.

Krishna sits down on his heels and plays his flute while Radha stands watching him adoringly . . . . . 3 meas.

IV. Krishna continues to flute.

Radha repeats her part in II. At the end of the running steps, she stands behind him, bends forward and playfully puts her arms around his head, hands over his eyes. He looks up but does not move . . . . . 5 meas.

Radha:- Step diagonally forward right, hop and swing left forward; step left, balance and raise right backward. Waltz forward right and left, looking backward to Krishna who finally raises and comes forward to her right side. . 4 meas.

V. A. Both face left, Krishna in back. Pantomime - Radha in a swing, Krishna pushing on the ropes and swinging her.

Both slide forward right and hop, step backward left and swing right forward . . . . . 2 meas.

Radha skips right and runs forward swiftly as Krishna repeats the above. For a moment they are separated - then Krishna runs to her again . . . . . 2 meas.

Repeat all . . . . . 4 meas.

The second time Krishna does not run forward but dances off by himself as follows:-

B. Krishna repeats his part of II and flutes (5 meas.)

Radha meantime expecting him to swing her again waltz balances forward right, and back left, finds he is not there, looks back and turning goes toward him holding out her arms . . . . . 5 meas.

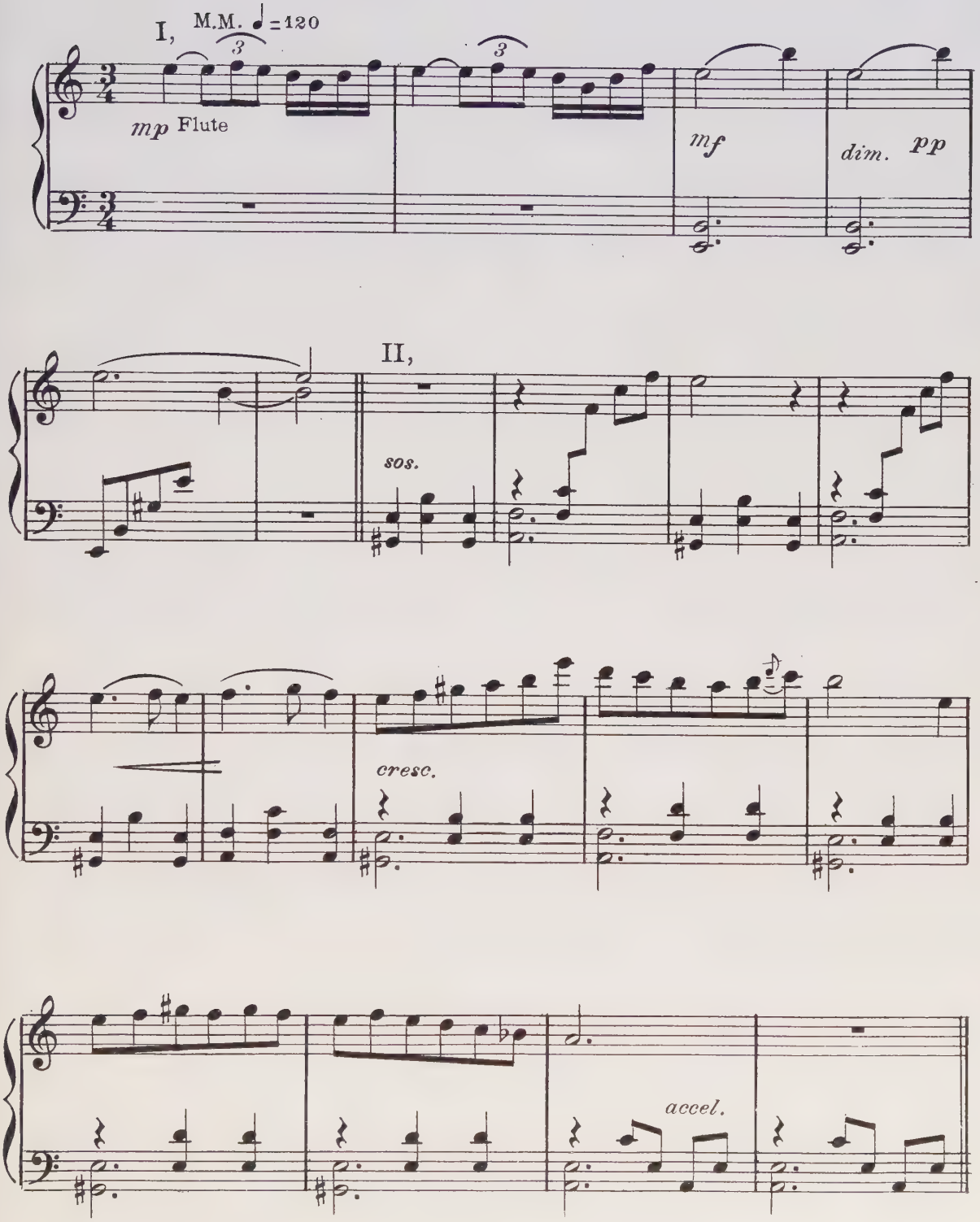
He plays, seemingly oblivious to her but when she walks away as in III he follows, still fluting, however. She then runs off indignantly and he leaps away after her. . . . . 5 meas.

Note: Krishna is credited with the invention of the flute. His love for music and the dance in legend, has projected itself as a tremendous active influence in forms of modern Hindu dancing. Most of the existing poses and hand positions in the dances of both men and women are symbolic of Krishna or of the stories woven about him. One gesture may signify an entire tale or a group of events and is seen over and over again.

This rhythmic pantomime of Krishna and Radha is not in modern Hindu form; the movements are done in what we of the western world call natural form, with the exception of Krishna's turn and his two typical poses with the flute. The dance is light and playful, buoyant but not vigorous.

Krishna and Radha

LILY STRICKLAND



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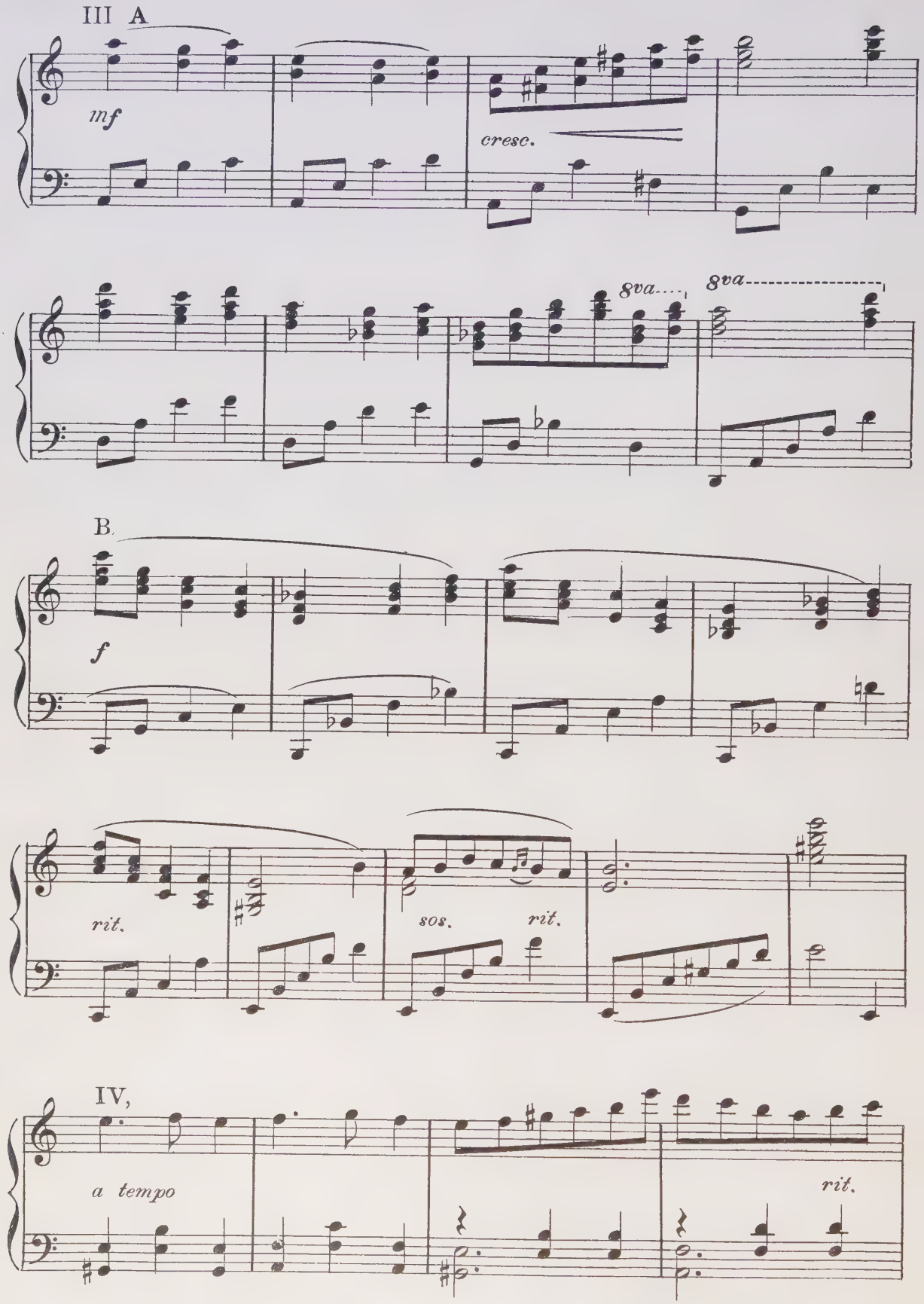
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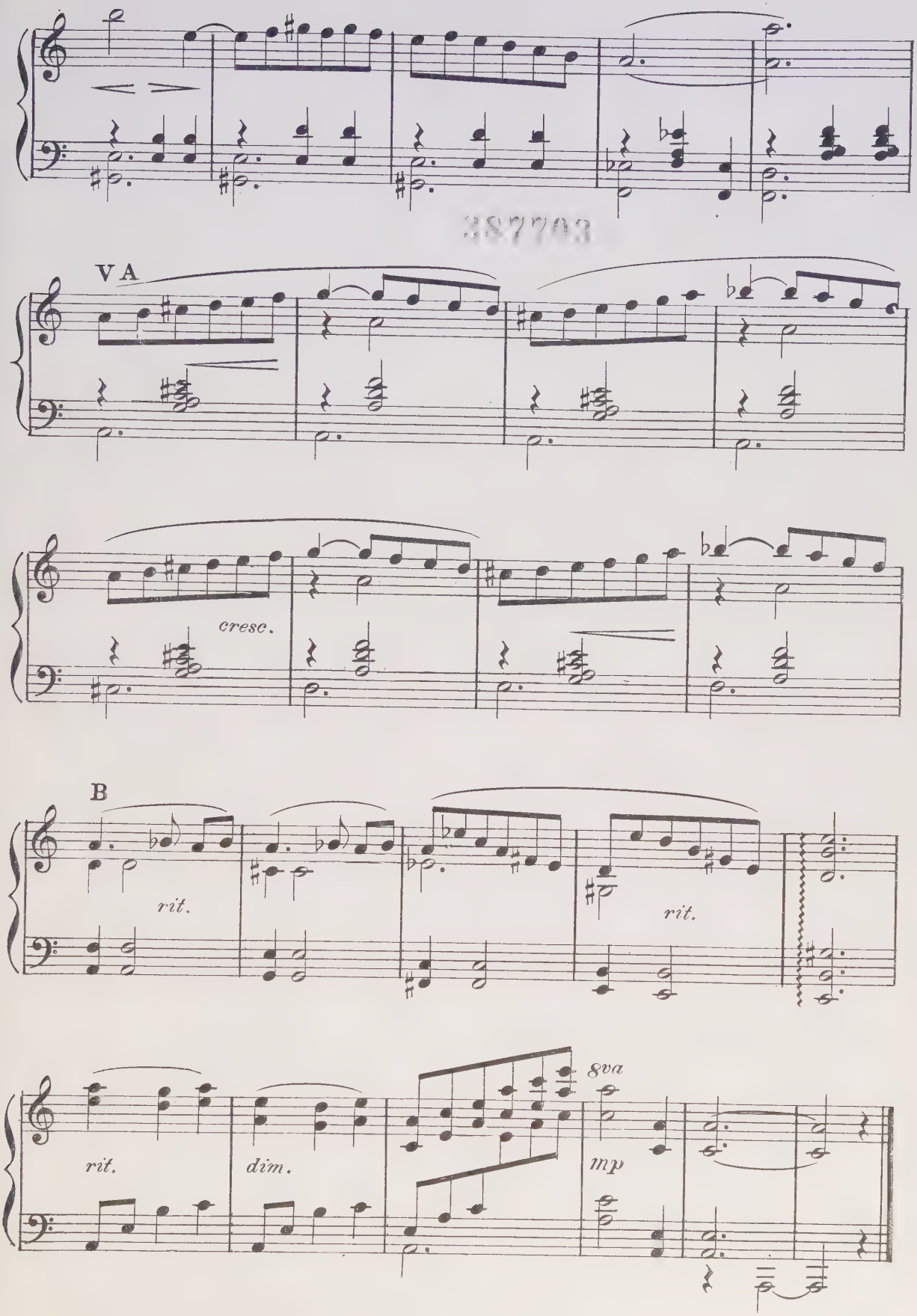
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Komari

A dancing girl at a wedding feast in Rajputana.

Introduction: Hands low on hips. Change weight right, left, right, left without lifting the feet. Sway the hips, right shoulder is somewhat forward . . . 1 meas.

I A. Advance sideward right. Step sideward right, stamp left beside right, step left. Long step sideward right (bending right knee) and slide left to right, (weight left and right knee straightens),

Repeat, again right. . . . . .2 meas.

Step right and swing left across with a half turn right. Step left and half turn right, stamp right twice in front of left . . . . . .1 meas.

Arms as follows, a flowing movement through the three measures. Hands together, waist high, middle finger tips touching, right palm up, left down, count "1".

Lift right hand chest high, palm still up and "cupped" left hand on hip, fingers forward, count "2"

Right arm is raised, hand over right shoulder, elbow bent and pointed forward; left hand slips off hip and arm is straight down left, palm out, count "3-4"

Right arms extends sideward, wrist extended, palm out; left across body, elbow bent, palm facing right, counts "1-2",

Both arms curved overhead, palms up, backs of hands rest on the head, counts "3-4"

On the turn arms wind around the head and down; on the stamps extend sideward in half bent position, little lower than shoulders, wrists extended, palms out.

B. Step right across left, stamp (step) left, stamp right and bend right knee,

Accent the last position of the arms by lifting and lowering.

Circle left with 9 running steps, accent the 3rd, 6th and 9th.

Left arm curved overhead, right extended forward.

Step right and stamp left in back twice . . . . . .3 meas.

Arms curved overhead, then brought down in front, middle finger tips touching, one palm up the other down.

C. Step left forward, stamp (step) right in back, stamp (step) left forward and "dip"-(bend left knee). Repeat right and left

Arms forward, palms up - slight alternate lifting movement of the hands (imploring gesture)

Balance forward on the right foot and back on the left . . . . . .2 meas.

Both arms extend forward, then back to wrists crossed on chest.

Step right diagonally forward, stamp left across in front, step left diagonally backward. Repeat three times right. . . . . .2 meas.

Arms are open, slight advance is made diagonally forward right.

Step right and swing left leg across, turning completely around right and step left forward, bending the knee. . . . . 1 meas.

Arms wind around the head and lower in front; middle finger tips touching as step forward left.

II A. Accented whirl right for eight steps, beginning right, accent each right step.

Same forward, step right, left, right, left, keeping the left foot in back.

Balance forward right and back left . . . . . 2 meas

Repeat all, again turning right. . . . . 2 meas

Arms curved overhead, palms up for the turn, extend sideward as step forward, and on the balance step as in I C.

Interlude. Two step swings, right and left. Right hand, forefinger pointed, others curled, sweeps across forehead (palm out) and extends sideward. Same left . . . . . 1 meas.

B. Make a circle to the right and face front with—

Step right forward, stamp left in back twice, walk forward left, right (silent bells). Repeat left, right, left accenting the first three counts each time. 4 meas.

Right arm curved overhead, palm up, left sideward as step right and stamp left. Arms change as walk forward. Body bends to side of stamping foot.

C. Slow turn about right with step right and swing left; balance forward left, backward right.

Repeat left . . . . . 2 meas.

Arms overhead on the turn, palms up, open sideward palms out on the balance steps.

III. Repeat 1 A. and B. . . . . 6 meas.

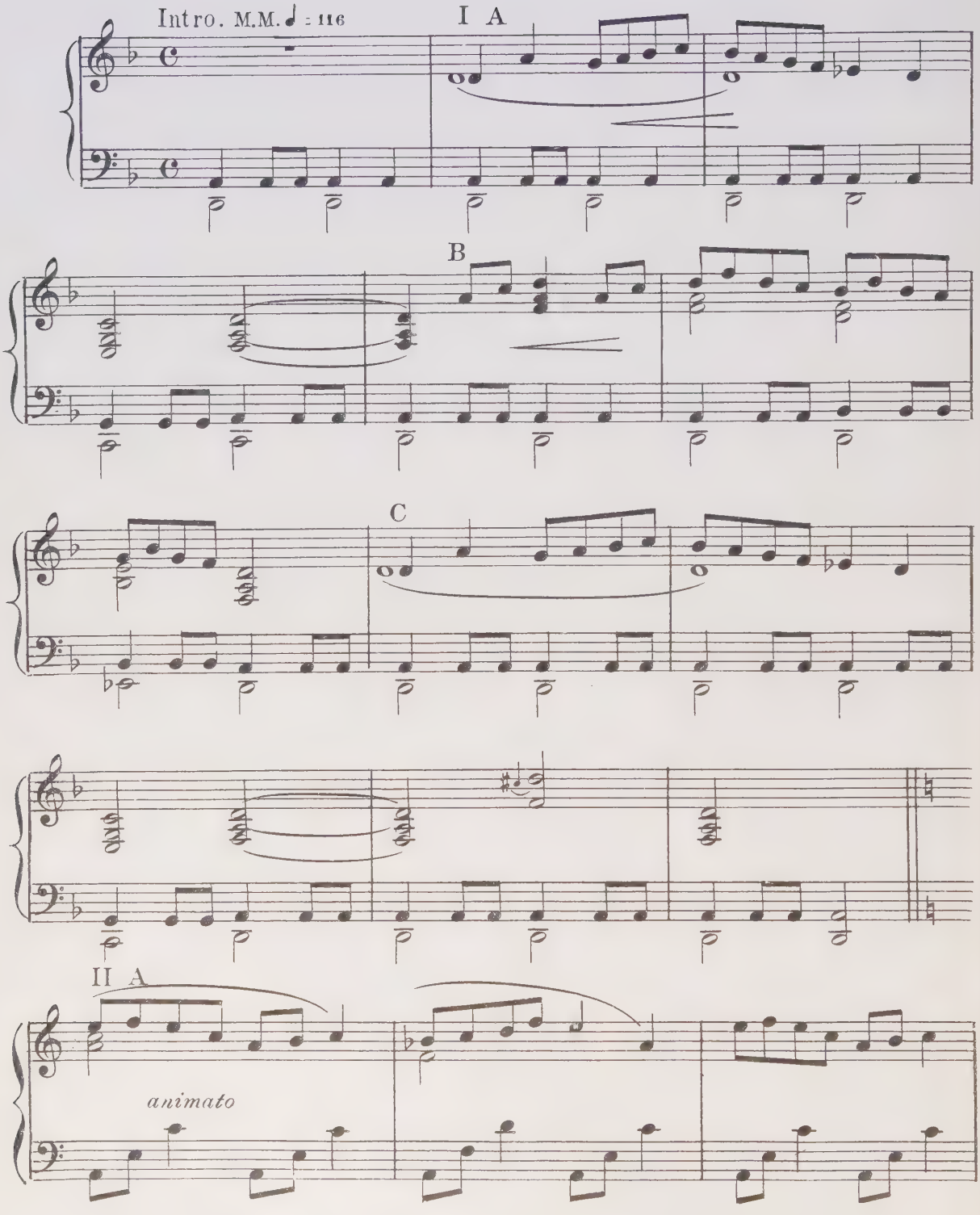
Repeat 1 C. for two and one half measures and finish with a rapid accented whirl. Make as many turns as possible and sink to a seated position, skirt in a circle on the ground. . . . . 6 meas.

Note: Ankle bells are worn to bring out the accent. In all the women's dances, steps are very short; a "long" step as in I A. is equal to an average step of a western dance.

* * * * *

Komari

LILY STRICKLAND



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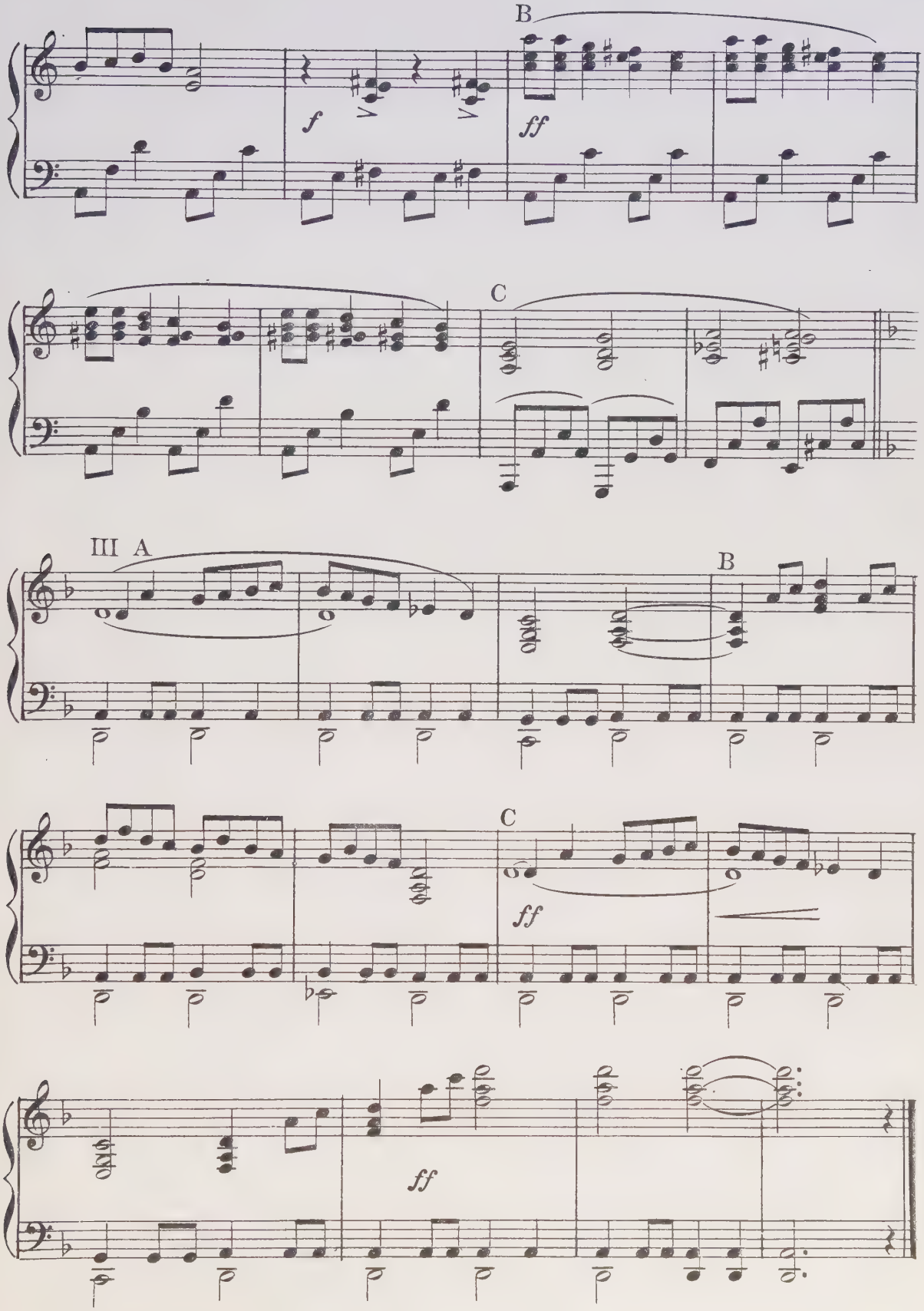
B
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Fire Dance

The Rajputs are a proud and glorious people whose history rings of the courageous deeds of valiant men and women. Their men have been great warriors and fearless monarchs. Believing themselves to be descended from the sun, moon or from fire the Rajputs have tremendous pride in origin and race. Worship for the fire and thru it to the sun, moon and stars is shown in the movements of a dance which persists to this day and is given on rare occasions. "So_, for many a long year he (the Ancient Aryan) lived, fighting, ploughing, and praying----to Indra, the God of Battles and to Agni, the humble, homely God of Fire, who as yet was the invoker of all Gods mysteriously connected with the Sun, the Moon, the Stars, the very Lightning." (Flora Annie Steele).

12 men stand about the fire. It is lighted, and slowly they encircle it, invoking the spirit of the sun; the quiet, stately movement gives way to excitement and finally to a wild dance which is almost a frenzy.

I. Face right. Move to the right (with the sun) Step forward left, right, left, right. . . . . 2 meas.

Arms folded. Raise over forehead, still folded. Gradually open sideward with palms forward, to an obliquely upward position, palms up.

Step left, right, left, right. . . . . 1 meas.

Step left, turning toward centre and stand facing fire, heels together. . 1 meas.

Arms still oblique.

Step right sideward, arms lower forward.

Step left to right, arms sideward, wrists flexed, forefingers pointing upward,

Step right sideward, arms circle overhead,

Step left to right, arms lower to forward position, palms open and up. . 2 meas.

Turn left about with step right, left, right, left keeping right foot forward across left and bending the knees (crouched). . . . . 1 meas.

Left arm obliquely upward, forefinger pointed, sweeps from right to left as turn; right arm back.

Step toward fire right, left and hold. . . . . 1 meas.

Arms obliquely upward, palms up.

Walk back three steps, begin right. . . . . 2 meas.

Arms to folded position.

II. Step left forward -- count "1"

Hop left and raise right knee - "and"

Place (stamp) right foot forward - count "2"

Raise left leg backward – "3"
Hop right – "4"

Arms swing forward upward, fists clenched.

Step back left, hop left and place right backward, raise left leg forward, hop right, same timing as above,

Arms swing backward.

Turn about left with step left, hop left and raise right knee high in front, stamp right forward; repeat turn.

Arms swing high sideward.

Run forward 3 steps . . . . . 4 meas.

Step right backward, hop right and place left backward, raising right leg forward.

Step right forward, hop right and place left forward, raising right leg in back.

Turn right about in place with alternate steps right and left, keeping the left foot forward and crossed over the right. Gradually bend the knees until kneel on the right (left foot on ground) facing the fire. . . . . 4 meas.

Stand and repeat all. . . . . 8 meas.

III. A. Raise arms sideward with palms up – accent the beats of the measure . . 1 meas.

Stand and moving diagonally forward left, close in to the fire with–
Step left, right–left, right, left–right,
Step left, right, left, right, left and stamp right in front of left,
Repeat all right, moving right with hands joined . . . . . 4 meas.

B. Step left forward, bend downward and take a burning brand in each hand. Raising the body, sweep arms sideward, across in front and sideward.

Walk backward left, right, left, right, both arms high and pass downward in front of face as though tasting fire, body bending far backward, knees bending slightly . . . . . 2 meas.

Step left forward, bend downward and sweep arms low to the ground and then up with change of weight to the right and raising of left leg forward.

Turn about left leaping left, right, left, right, arms sideward . . . . . 2 meas.

Face right. 3 step hops forward. Turn sideward right leaping right, left, right (like a 3-step turn, cover much ground) Repeat the turn left and right.

Step hop forward right. Stamp forward left, right, left, right, left, right . . 4 meas.

IV. Face fire. Repeat II for . . . . . 2 meas.

Turn left about with step left and hop, stamp forward right.

Repeat twice while Nos. 1 and 7 (opposites in the circle) dash thru the fire, kicking feet forward as they run and change places. Nos. 3 and 9, quickly repeat and Nos. 5 and 11 follow in succession . . . . . 2 meas.

All repeat the 2nd part of II and at the third measure Nos. 2 and 8 followed by 4 and 10, and then 6 and 12 change places running thru the fire. All are kneeling at the end facing the fire. . . . . 4 meas.

V. Toward fire. All step forward left, leap into the air, raising the knees in front and crossing the feet. Land double. Repeat. . . . . 2 meas.

Turn about right with leap right, left – facing fire with right knee high. Repeat twice. . . . . 2 meas.

Repeat all right; finish with wild turns breaking up the circle but on the last chord all stand with arms oblique and stretched upward to the sun. . . . 7 meas.

Throughout V the arms are used for balance; the leaps should be high.

Fire Dance

LILY STRICKLAND

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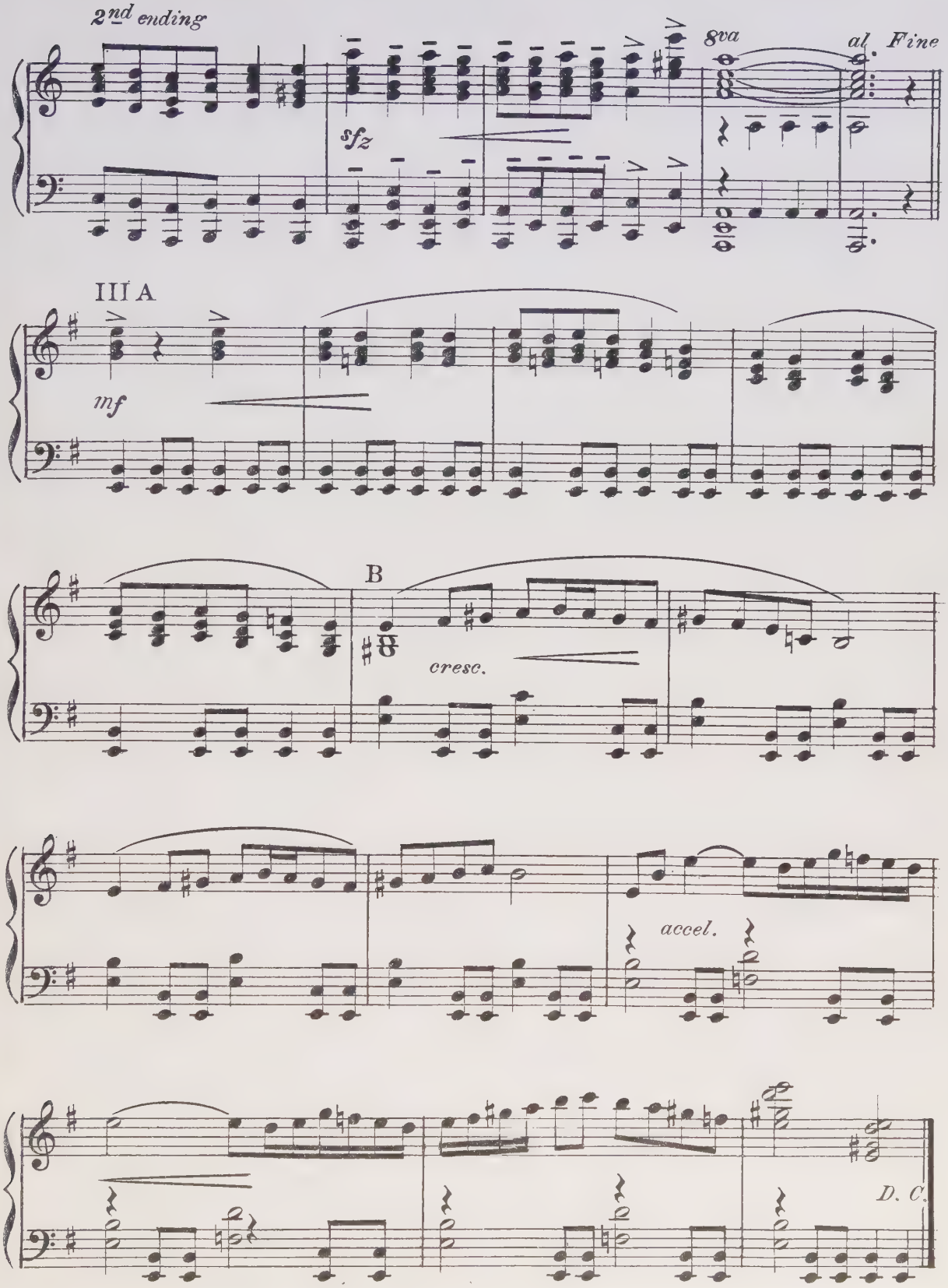
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Nautch Girl

Introduction: In place. Left arm beckons and folds in to the chest, right beckons, wrists are crossed in front of chest (palms in); slight and quick flexion of the knees . . . . . .1 meas.

Right hand draws across forehead (fingers curled, forefinger extended, palm forward) and out to side; left hand the same; quick flexion of the knees and a lifting of the arms palms up . . . . . .1 meas.

The knee flexion takes place after the arm movement; extension of the knees is not noticeable - it occurs gradually and during the succeeding movement.

I. Step sideward left, stamp right, and step right in back of left. Repeat, the right foot crossing in front. . . . . .1 meas.

Hands at side of head, palms forward, forefinger and thumb touching head, other fingers spread, elbows out,

7 alternating steps sideward left, advancing diagonally backward. Step whole foot left and on toe of right, keeping the right slightly in back throughout. 1 meas.

Wrists cross in front of face, palms in; lower and gradually sweep out sideward, palms back. Look forward toward right hand.

Repeat all, beginning right. Move diagonally forward and look backward 2 meas.

Repeat introduction . . . . . .2 meas.

Describe a large circle left with the first movement; twice thru left, taking 8 alternating steps instead of 7 and continuing the alternating steps thru the 5th meas. 5 meas.

Turn left in place with step left and stamp right toe across in front and raise forward slightly. Repeat right, left, right, making one slow turn left about. .2 meas.

Right hand to cheek, forefingers and thumb touching, other fingers spread, palm forward; left arm straight forward, wrist extended, palm forward. Change three times.

II. Face left. 8 alternating steps, both feet flat to floor, - step left forward, right back, left forward, right forward; repeat. Repeat all.. . . . . .2 meas.

Arms come together in front, forefingers locked, hands pull away from each other. Raise and lower in this position, beating out the time or pulse.

Long step backward left and quick flexion of left knee, body bending backward. Repeat right, left, right. . . . . .2 meas.

Arms sweep in to chest left, right, left, right, a waving, beckoning movement.

Make a large circle to the left with stamp forward 5 steps, beginning left; repeat right, left, right. Accent the first step of each group of 5 by a bend of the knee.. . . . . .2 meas.

KOMARI

Left arm sideward, palm down; right arm curled overhead, back of hand on top of head; forefingers pointed, others curled. Change three times.

Facing forward, step left forward,

Interlude: Fold arms, first left and then right (to conventional folded arm position) Turn palms forward and gradually raise the arms to a curved position overhead. One hand remains in back of the other, palm of right hand flat against back of left. As the arms are raised and extended, beat out the time by pushing forward and upward . . . . . 2 meas.

Repeat the first four measures, facing right . . . . . 4 meas.

Make a larger circle to the left with the 5 stamp movement eight times . 4 meas.

Interlude as above . . . . . 2 meas.

III. 5 steps sideward left (start right over left and step right across left on "3" and "5") and stamp toe of left sideward,

Face left and repeat, start left over right and stamp right sideward . . 2 meas.

Palms together and hands under right cheek. Extend left sideward, palm down, right cupped under chin. On stamp both arms sideward left and accent, palms down (1 meas.)

Repeat opposite (1 meas.) Bend body toward the stamp.

Move forward toward left entrance with step right, left, right and stamp left toe behind right heel. Repeat three times (left, right, left). . . . . 2 meas.

Fingers interlace, arms low. Turn palms forward and gradually raise to shoulder level and sway from side to side, fingers still interlaced. Body twists right and left.

Repeat the first movement three times, again begin right over left. Face left twice, so that finish facing right entrance . . . . . 3 meas.

Move forward as above, beginning left, ... 2 meas.

Face forward, repeat the first movement, left over right and right over left, double time. . . . . 1 meas.

Same four times, turning once about left . . . . . 2 meas.

Introduction . . . . . 2 meas.

IV. Repeat I for . . . . . 10 meas.

(Use second ending of music)

Move forward with 5 very rapid steps and stamp right toe behind left heel; repeat right, left, right . . . . . 2 meas.

Forefingers locked as in II, then quickly clasp hands to heart (1 meas); repeat.

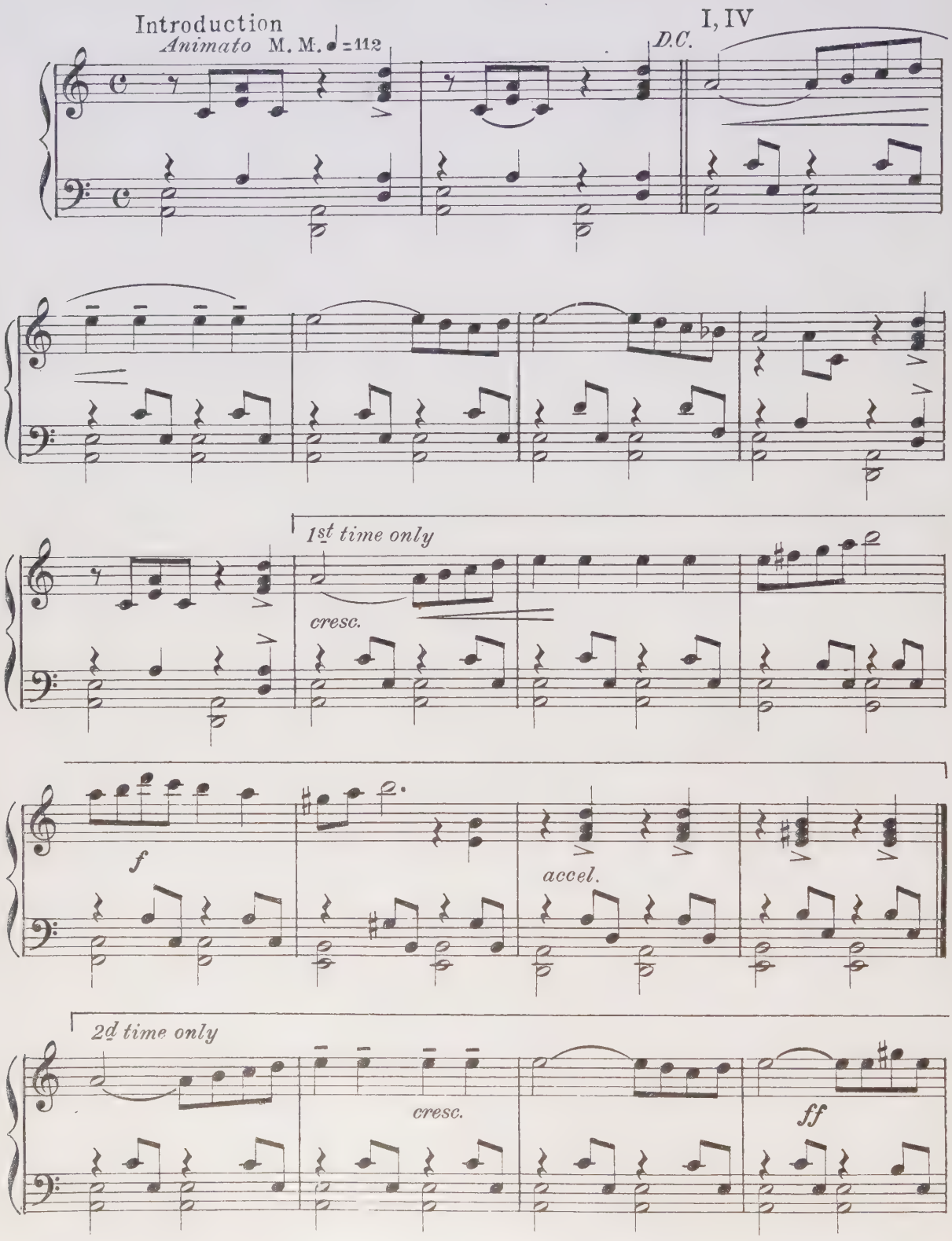
Whirl in place with step left, stamp right and step right – repeat left over and over again. Finish facing front with a long step backward left, bend backward. 2 meas.

Hands at side of head, gradually open and finally cross on chest.

Ankle bells are worn.

Nautch Girl

LILY STRICKLAND



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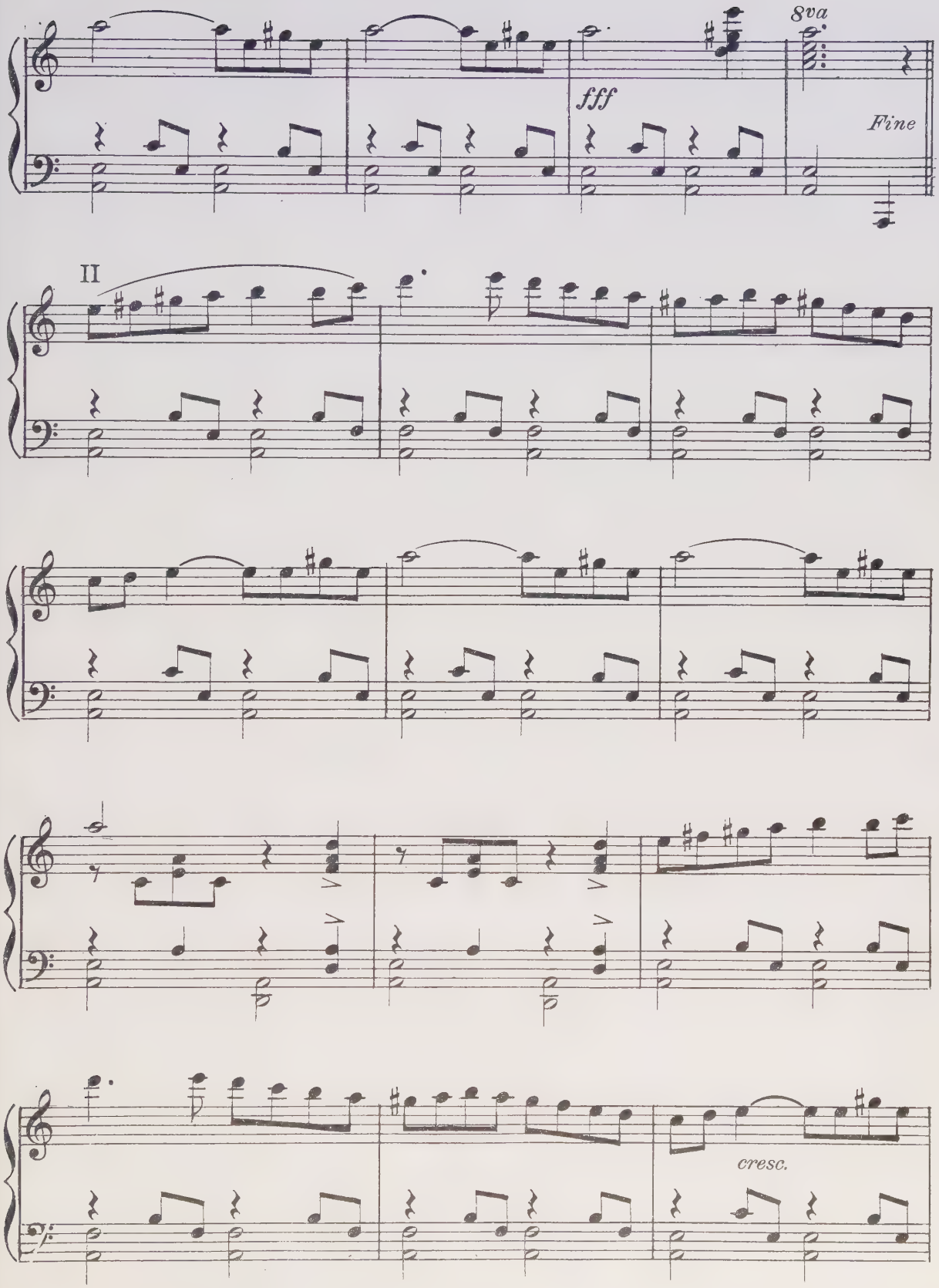
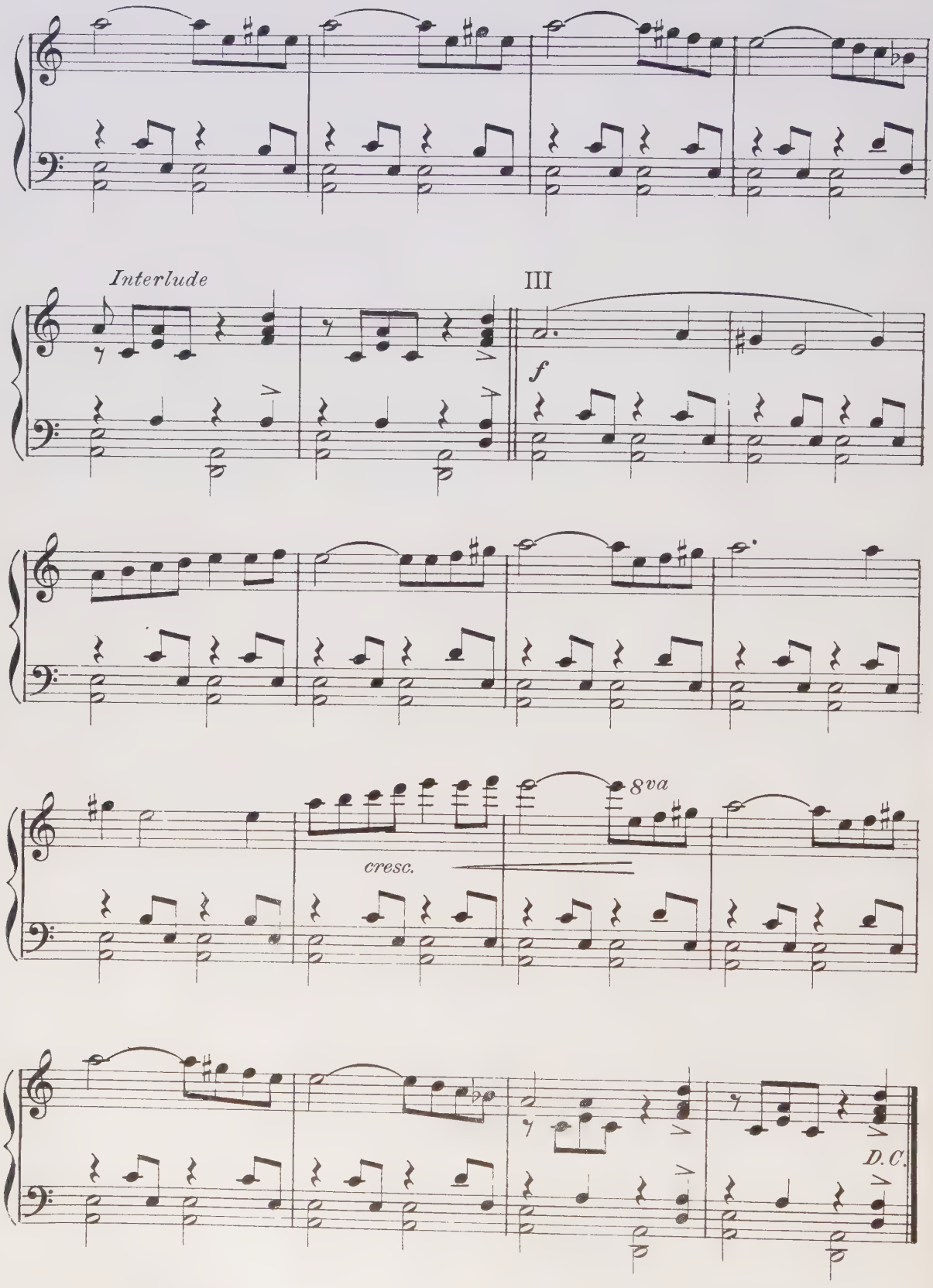

8va
fff
Fine
II
cresc.


Interlude
III
f
cresc.
8va
D.C.

Tibetan Lama Dance

Lamas, Buddhist priests, in long ceremonial robes of gorgeous embroidery, wearing huge papier mâché heads representing ferocious animals and birds,-the tiger, lion, stag, bull, vulture and eagle - dance one of the so-called devil dances. Their purpose is the propitiation of evil forces, and the mystery play of which the dances are a part portrays the overthrow of the enemies of lamaism. Those who watch the dance believe that not only is protection afforded them on earth thereby, but that they will be less frightened if an encounter should be made with like objects in the hereafter. Such fears and acts of conciliation are relics of Animism, and in creeping into Buddhism have greatly distorted and perverted the wise and admirable tenets originally set forth by Buddha.

Drums, horns, trumpets, cymbals and the whir of prayer wheels give the barbaric accompaniment for the dance in its native state. The combined sound is not harmonious but powerful and primitive in its appeal. Although the steps are weird and grotesque to western eyes, they do not lack in rhythm and precision. The group, forming a circle around a leader, dances in unison a definite sequence of steps.

I. Face right. Leap forward left, hop and raise right knee forward, ankle flexed, leap forward right, hop and raise left knee,

Walk forward left, right, left, hop and raise right knee backward, lean forward. . . . . 2 meas.

Arms sideward, forefingers pointing.

Step right, hop and turn about right, jump with feet apart, knees half bent; sway to left foot and raise right knee.

Arms sideward on turn; with feet apart arms are half bent sideward, elbows flexed, forearms on top, fingers pointing inward.

Walk diagonally forward right 3 steps. (right, left, right) hop right and raise left knee. . . . . 2 meas.

Arms diagonal, right forward-upward, left downward-backward, raise overhead on the hop.

II. Face centre. Step left, hop and swing right across in front, knee and ankle flexed,

Step right, hop and turn about right,

Walk diagonally forward left 3 steps and hop. . . . . 2 meas.

Walk diagonally forward right 3 steps and hop,

Step left, hop and turn about left,

Step right, hop and swing left across in front, knee and ankle flexed. . 2 meas.

This step reverses its order. On the step hop the arms are sideward, forearms curled under, fists clenched; arms sideward on the turn, diagonal on the walking steps.

III. Three bounding gallop steps sideward left and jump to deep knee bend,

In knee bend position 3 step turn right; stretch knees. . . . . 2 meas.

Arms are sideward and wave vigorously to accent the bounding steps; hands on knees in deep knee bend.

Repeat left. . . . . 2 meas.

IV. Walk three steps forward, turning about and describing a small circle backward left; face center and swing right leg forward (leg is straight),

Repeat three times turning right, left, right. . . . . 4 meas.

Arms are sideward and raise alternately on the walking steps, body sways from side to side. Do not hop as swing leg forward; bend backward and raise arm corresponding to forward leg.

V. Step left and hop sideward left twice, raise right knee sideward, right foot pointed outward,

Repeat right. . . . . 1 meas.

Arms as in II, forearms curled under.

Step left and hop three times whirling left about twice, land facing centre with feet apart, knees bent. . . . . 1 meas.

Arms change, forearms curled over on top of upper arm as in I.

Face left. Leap forward left, right, left and jump to deep knee bend,

Half turn right, stretch knees, leap forward right, left, right and jump to deep knee bend . . . . . 2 meas.

Arms alternately swing forward and back; in deep knee position hands on knees.

Step right, jump in to the air and turn about right, face centre with feet a little apart. Repeat left. . . . . 1 meas.

Again step right, leap high into the air, full turn right and land in deep knee bend - hold. . . . . 1 meas.

Arms are free sideward for balance; arms overhead and crossed with feet apart; on knees in deep knee bend.

VI. Repeat II. . . . . 4 meas.

VII. Repeat III. . . . . 4 meas.

VIII. Repeat V for. . . . . 2 meas.

Face left. Rapid 3 step turn sideward left, away from centre, 3 step turn sideward right, toward centre. . . . . 1 meas.

Hopping on the left, turn left twice, land facing centre, feet apart, knees bent. 1 meas.

Arms sideward as in I for the land.

The circle breaks and each leaps away with step and full turn as in V. . 4 meas.

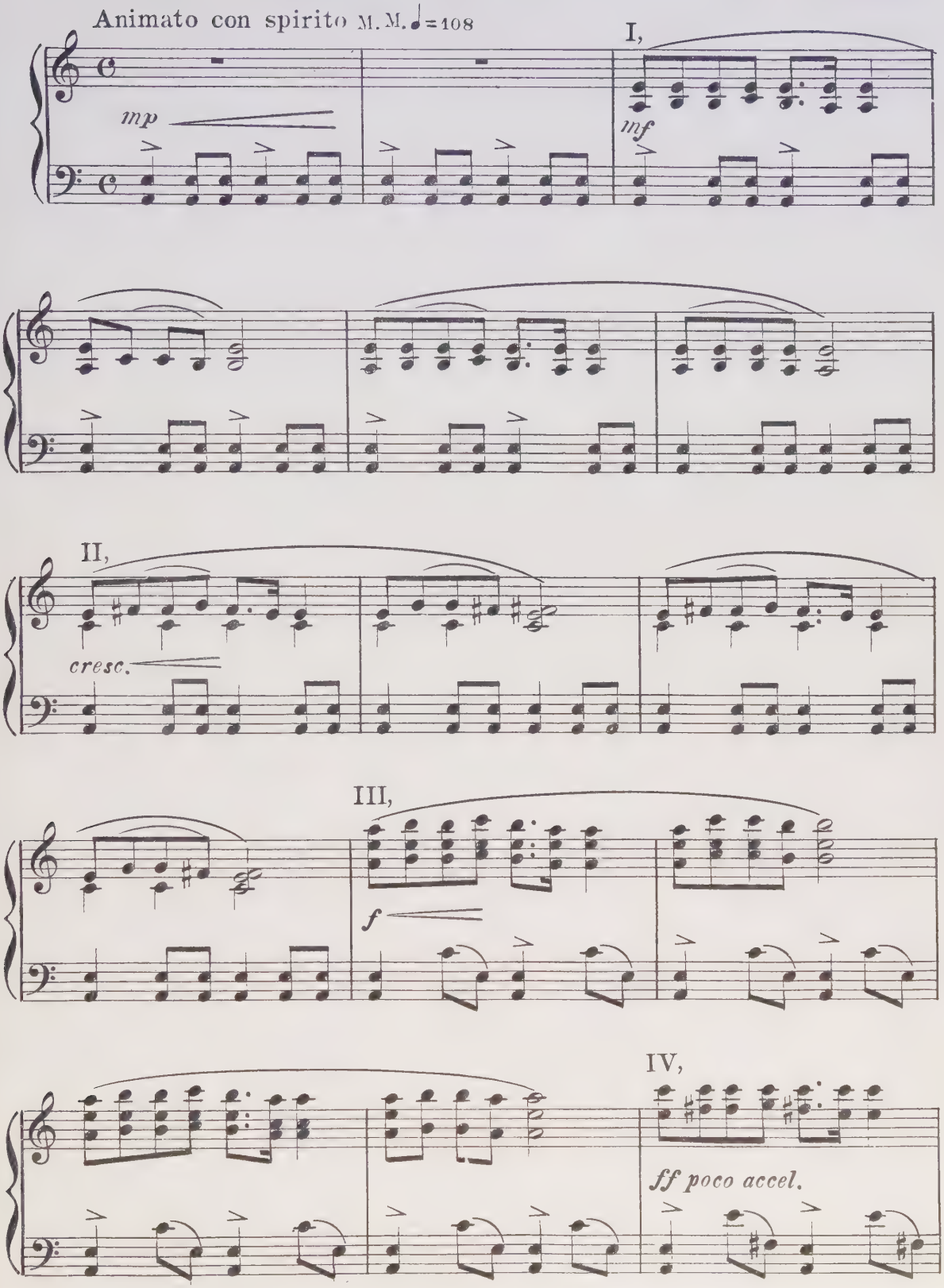
Note: The steps are simple in analysis and careful attention must be given to form or the dance will lose its individuality. It is interesting but rough and uncouth measured by our standards. Give it strength, vigor and exact rhythm but not grace in the customary sense of the word. The body sways from side to side, the feet are somewhat apart as they pass by each other in the walking steps; the arms and legs form angles or straight lines rather than curves.

TIBETAN LAMA DANCERS

J. Burlington Smith, Darjeeling.

Tibetan Lama Dance

LILY STRICKLAND



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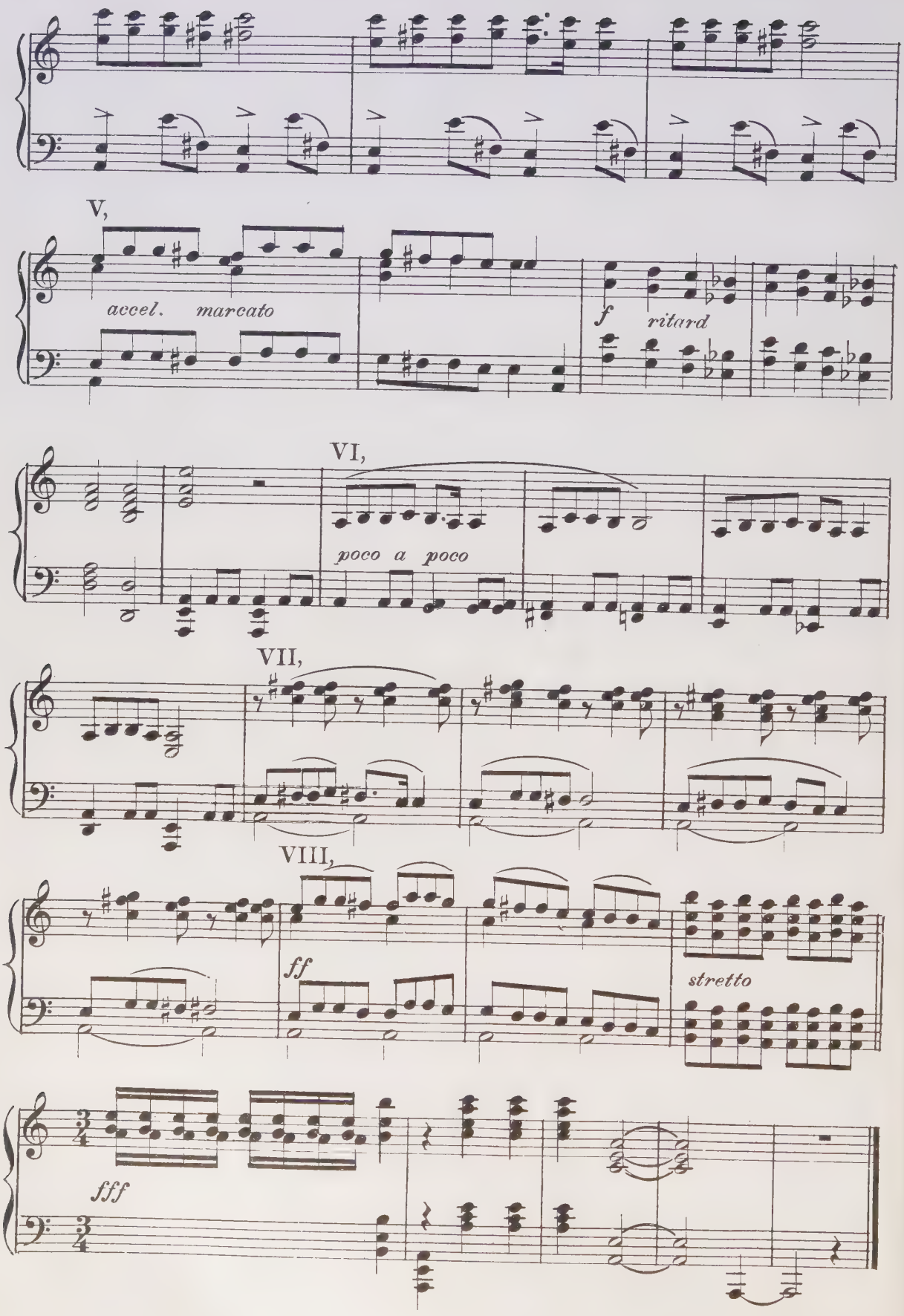

V,
accel. marcato
f ritard
VI,
poco a poco
VII,
VIII,
ff
stretto
fff

Ceylonese.

Introduction: Arms half bent sideward, wrists extended, palms up and turned out, fingers curled. Bring the wrists inward alternately, a slight waving movement . . . . . 1 meas.

I. Stamp (step) forward left, right, left, right, left and strike right heel to the ground (a forward movement with toe up,) step right . . . . . 1 meas.

Step left, strike right heel, step right; repeat . . . . . 1 meas.

Arms are curved overhead, left forefinger held with the forefinger and thumb of the right hand.

Long step left over right, stamp right in back, step right in place; repeat advancing sideward right, body facing forward,

Turn right about with 7 alternating steps left and right. Keep left foot across right and flat on floor, right heel is raised. . . . . 2 meas.

Right hand under left elbow, palm down, left forearm perpendicular, forefinger pointing on the first long step; hands together and under left cheek the second long step; open sideward for the turn.

Repeat all right . . . . . 4 meas.

II. Touch left toe sideward (heel out), touch left heel sideward; step left, right, left, (advance sideward left). Repeat right . . . . . 2 meas.

Left arm sideward, palm out; right forefinger curled against cheek. Bring left wrist in and extend the arm. (1 meas). Same right.

Stamp left, right, left, twisting the body to the left. Repeat three times right, left, right, like four small accented waltz steps . . . . . 2 meas.

Hands low on the hips

7 alternating steps advancing sideward left; repeat sideward right. . 2 meas.

Palms together, arms overhead framing the face. Bend right as advance left and gradually open the arms sideward. Bend left as advance right sideward.

11 alternating steps whirling left; step backward right, left, right. . 2 meas.

Palms forward in front of chest, thumb and forefinger of each hand together, fingers spread. Make alternating circles with the hands in a vertical plane and gradually raise to overhead.

III. Face left. Run sideward left, right, left, right, left, and stamp right twice and raise slightly forward . . . . . 1 meas.

Left arm sideward, right circles across body from right to left with palm forward. Wrists crossed on chest palms inward with foot raising.

Turn about to the left with eight alternating steps, beginning right. 1 meas.

Right arm upward, left hand clenched against hip, slight swaying of the hips.

Repeat all, right. . . . . 2 meas.

Facing front. Like I, 5 stamps, strike right heel and step right; step left, strike right heel and step right; step left, strike right heel and step right. . . . . 2 meas.

Make a semicircle from front to back with —

Step left forward and stamp right three times, the foot moving forward slightly on each stamp; repeat with step forward right and stamp left three times. Repeat all. . . . . 2 meas.

Arms overhead, bring down in front, palms forward, forefingers and thumbs together, fingers spread, thumbs touching. Sweep sideward, palms back (1 meas). Bring together in front, interlace fingers, turn palms out and stretch arms forward (1 meas)

Turn left about with 8 alternating steps,

Step back left and stamp right and lift the foot slightly. Repeat three times, right, left, right, moving backward. . . . . 2 meas.

Arms remain fingers interlaced, palms out for the turn, alternate lifting of the elbows. Like introduction when moving backward.

IV. Repeat I. . . . . 8 meas.

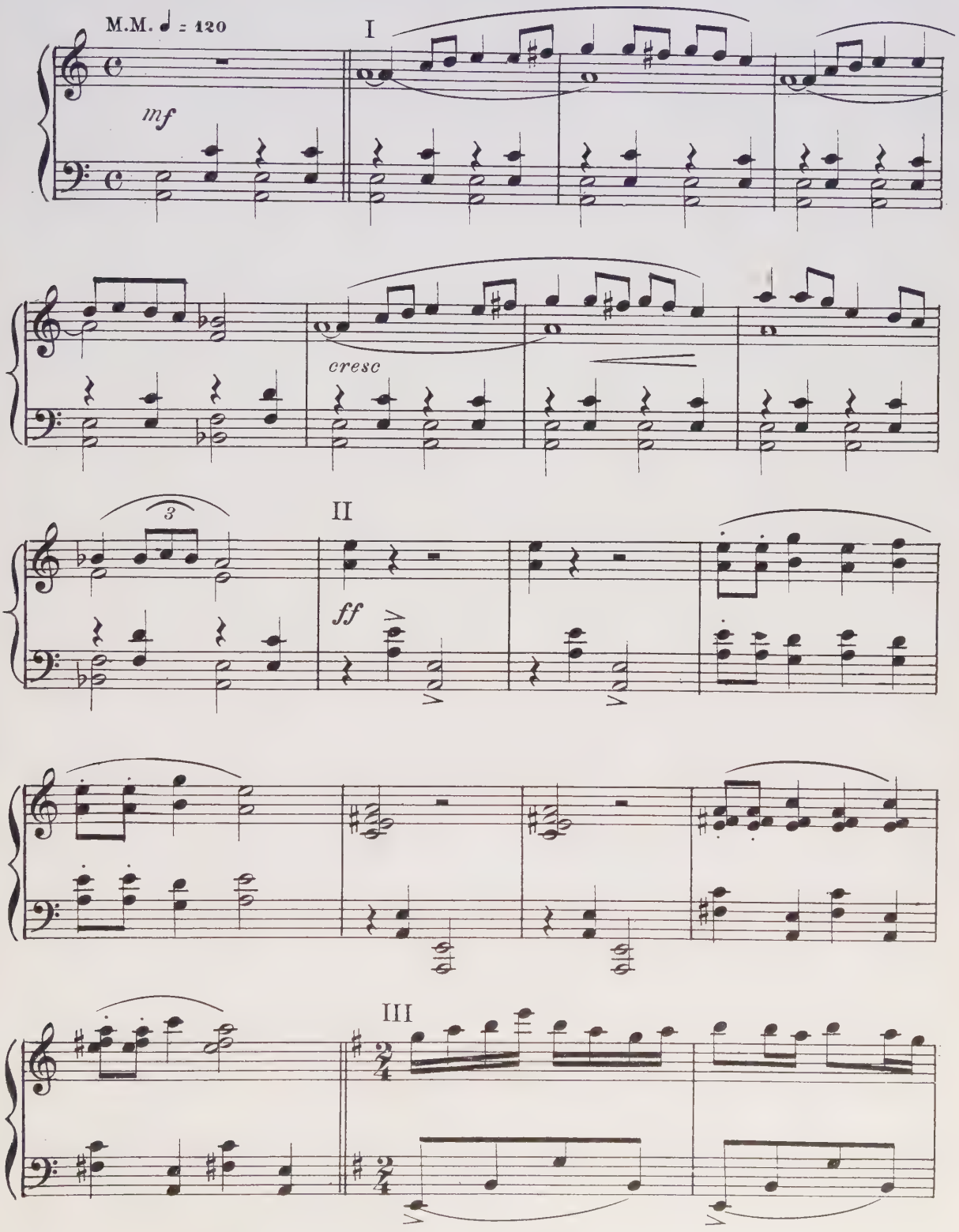
V.
VI. } Repeat II, III, IV respectively and VII is danced very rapidly.
VII.

* * * * *

Plâté Ltd., Ceylon.

Ceylonese

LILY STRICKLAND



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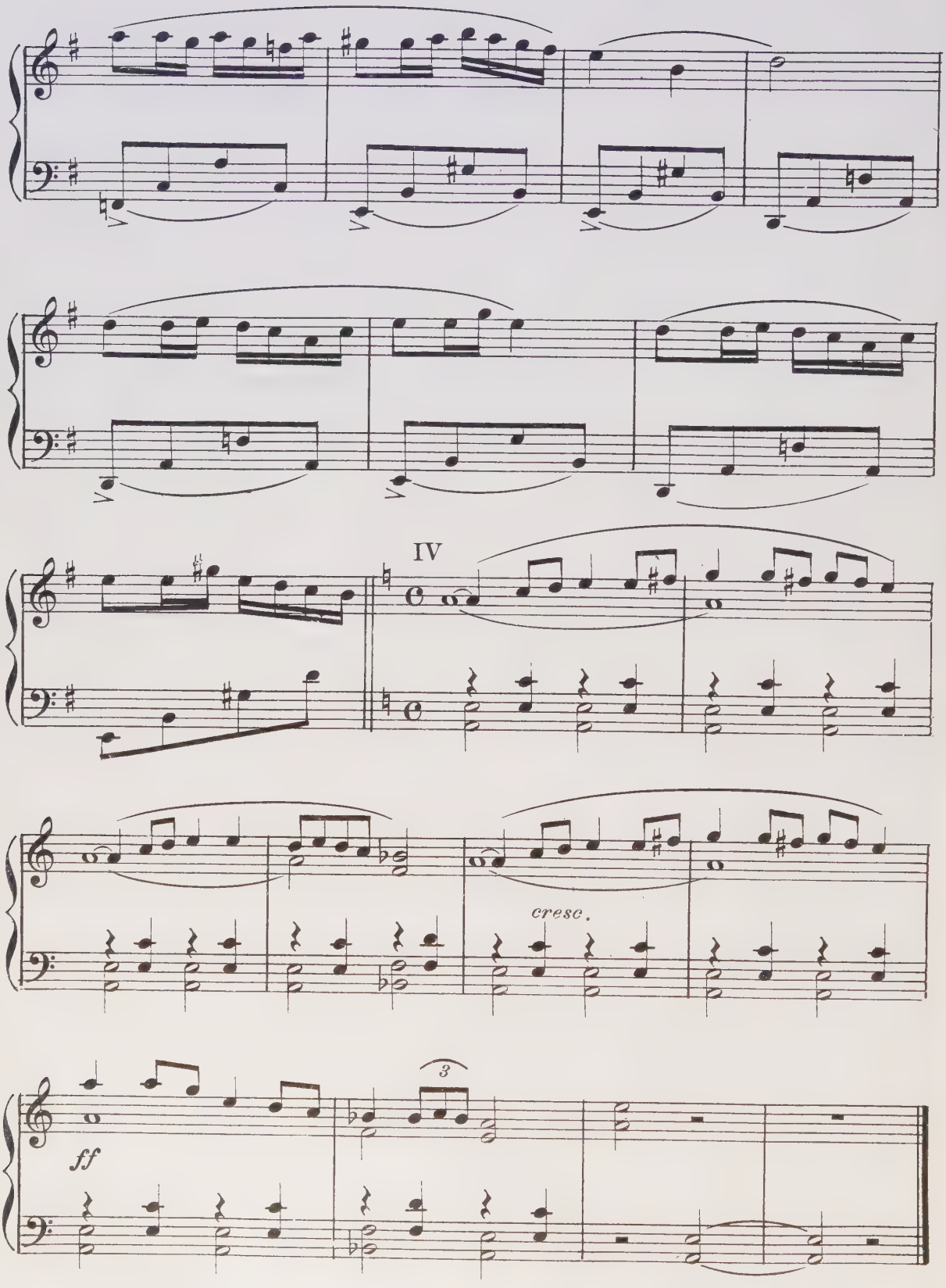

IV
cresc.
3
ff

Burmese Maid

The lovely and very dainty Burmese maidens dance with surprising vigor and strength. Their lithe grace may enter in the Zat Pwe, which is a combination of acting and clowning, singing and dancing, or play a part in the Yein Pwe, a festival of singing, music and dancing. The Yokthwe Pwe, a third form, is like the Zat Pwe but performed by marionettes. There are said to be 8,000 Pwe actors, players and dancers, in Burma; the Pwe is their theatre and may be an excellent type of entertainment.

The Yein Pwe which was given for me in Rangoon, had four principal characters, two expert women dancers, and, as background, a large company making up the chorus and orchestra. The instruments played included the Seing-wing, a set of fourteen drums graduated in size, and set within a wooden framework in a semi-circle around the drummer--see illustration; the tuned gongs, sixteen in number, of different tone, placed in a semi-circle hung upon a wooden frame, and played with a small mallet or hammer; an immense zylophone; flutes; cymbals; horns; large castenets made of bamboo; a huge gong and an enormous drum.

Both classical and modern forms of dancing were shown; the body and arm movements in the two seem very similar, but there is only slight action of the feet in the purely classical form, -- smooth walking and running steps, quiet turns and studied poses. In the modern Burmese dance, the leaps and turns, and rapid, deep knee bends are not unlike the Russian steps but the graceful poses, the arm and hand movements are quite individual. Amazing control and dexterity are shown in the intricate and delicate flowing action of arms and hands. I have chosen a modern dance to describe, since the form can be more definitely put into words.

The hands and fingers hold one or two positions throughout (1) the thumb and forefinger curled to meet, the other three fingers hyperextended and close to each other (2) the thumb flexed across the palm and four fingers hyperextended -- see illustrations.

Occasionally the arms make a movement simultaneously, i.e. both upward, both sideward or backward, but usually they work in opposition to each other or in a "follow" movement. In studying the dance avoid any tendency to waltz rhythm. Have the music played until you feel its changes and contrasts, know it and begin to like it.

Practice the arm movements first and try to make them continuous and flowing.

Introduction. Kneeling, arms sideward and in motion; the elbows are bent; alternate lifting and lowering of the elbows, -- a rocking motion. When one elbow is lifting the other is moving downward; hands follow the elbow motion; there is much movement in the shoulders and elbows with flexion and extension of the wrists. A closed fan is carried in the right hand between the first and second finger and pointed toward the back of the hand.

I. Step left and heel right across in front, step right beside left, step left.

Repeat right . . . . . 2 meas.

Left arm forward, palm up, elbow bent. Right arm bent, hand behind head, palm up,--see illustration. Push the right hand up and change arms in a circling movement around the head. Repeat.

6 low skips, 3 diagonally forward left, 3 diagonally forward right . . . 2 meas.

Step left, right leg flexed sharply and raised backward (foot high as possible); turn about left hopping the three times,

Repeat step and turn right . . . . . 2 meas.

Left arm curved overhead, palm up; right arm bent sharply, elbow pointed sideward, right hand under armpit, palm out. Opposite for right turn.

Kneel left, kneel right, lower body backward until head touches floor . . . 4 meas.

Arms sideward and horizontal, elbows bent, fingers forward, palms out. As body lowers arms extend upward several times.

II. Rise and step left, twisting ½ turn left; step ball of right foot and step left, hold,

Step right turning to the front, step ball of left foot and step right, hold, . 2 meas.

Circle right hand overhead, in back of head, down in front of right shoulder and stretch diagonally backward. Left arm follows, circles around head and stretches forward, palm out. (1 meas.) Repeat opposite. Make a continuous movement.

Jump on both feet, "1", leap on right and flex left high in back, knee sharply bent, "and," land on both "2," jump sideward left with feet apart, "3",

Repeat right . . . . . 2 meas.

Right arm bent, hand behind head, palm up; left arm sideward, palm out, fingers pointed upward. Swing left arm downward to left foot as it is raised in back (1 meas.) Opposite movement in repetition.

Whirl left about on the left foot, right leg flexed in back, (do not hop)

Whirl right about on the right foot . . . . . 2 meas.

Left arm forward, horizontal and curved, palm forward; right arm bent sharply, elbow pointed sideward, hand under armpit, palm out. Opposite for right whirl.

Face left. Slide left foot forward (weight back on right); jump and change feet; feet together. Spring and click heels together high in back . . . . . 2 meas.

Arms curved, palms up, in back of head. Stretch first right then left upward on the slides. Fling both arms diagonally backward on the jump, body bends backward.

III. The entire step, makes a circle. 12 short running steps, almost a waddle with feet close to the floor, arms folded,

Pivot turn left about as follows:- step left (knee soft), step ball of right foot across in back; repeat through seven counts and finish on the left foot. . . . 4 meas.

Lean over the left foot, right way back; right arm extended diagonally backward, left forward, curved in a horizontal position, palm forward, thumb down.

Four two-steps forward, right, left, right, left,

Pivot turn right as above. . . . . 4 meas.

IV. Heel left forward, replace, heel right forward, bend downward over right foot . 2 meas.

Lift and lower the elbows, and as bend forward, extend both arms straight backward with a fluttering movement from shoulders through elbows and wrists to fingers,-- allow fingers to separate here.

Step right, heel left; step left, heel right; bend and repeat arm extension backward. . . . . 2 meas.

Run sideward right 5 little steps, run sideward left 5,

Two step swings (low) right and left . . . . . 4 meas.

Right hand on hip, left twists and weaves from low position to above and in back of head. The fan is opened. Alternate left, right, left.

Turn right with left knee flexed and arms as in I,

Fall forward left, both knees somewhat bent, weight even, body erect. . 2 meas.

Both arms sharply bent, hands under armpits, palms out, elbows pointed sideward.

V. Deep knee bend, rise on left and whirl about left, right leg flexed in back; fall forward right, both knees ½ flexed as in IV,

Jump with feet together, knees bent, rise on right and whirl right about, fall left,. . . . . 2 meas.

Arms crossed, palms forward, fan back on right forearm. Arms separate sideward on the turn.

Deep knee bend, kneel right and fall to seated position on right thigh . . 1 meas.

Arms in alternate movement around the head as in II. Open the fan as the right arm stretches backward . . . . . 2 meas.

To kneeling position, rise and jump high throwing head back and kicking heels high in back . . . . . 3 meas.

Arms continue the circling when kneeling, and fling diagonally backward on the jump.

VI. 12 running steps as in III . . . . . 2 meas.

Whirl left about, right knee flexed in back, and two long steps (right across left and left forward). . . . . 2 meas.

Repeat all, right . . . . . 4 meas.

Arms folded for the run, arms sideward on turn. Right behind head and extend diagonally backward, (fan open on the steps); the left circles back of head, (following the right) and extends forward horizontally, curved, and palm forward.

VII. Repeat IV . . . . . 10 meas.

VIII. Repeat I, first 4 meas. . . . . 4 meas.

½ turn left and right as in II. . . . . 2 meas.

Turn about left and right hopping as in I. . . . . 2 meas.

Two step once, left heel leading, and run forward nine steps . . . . . 2 meas.

Whirl about on left as in II,

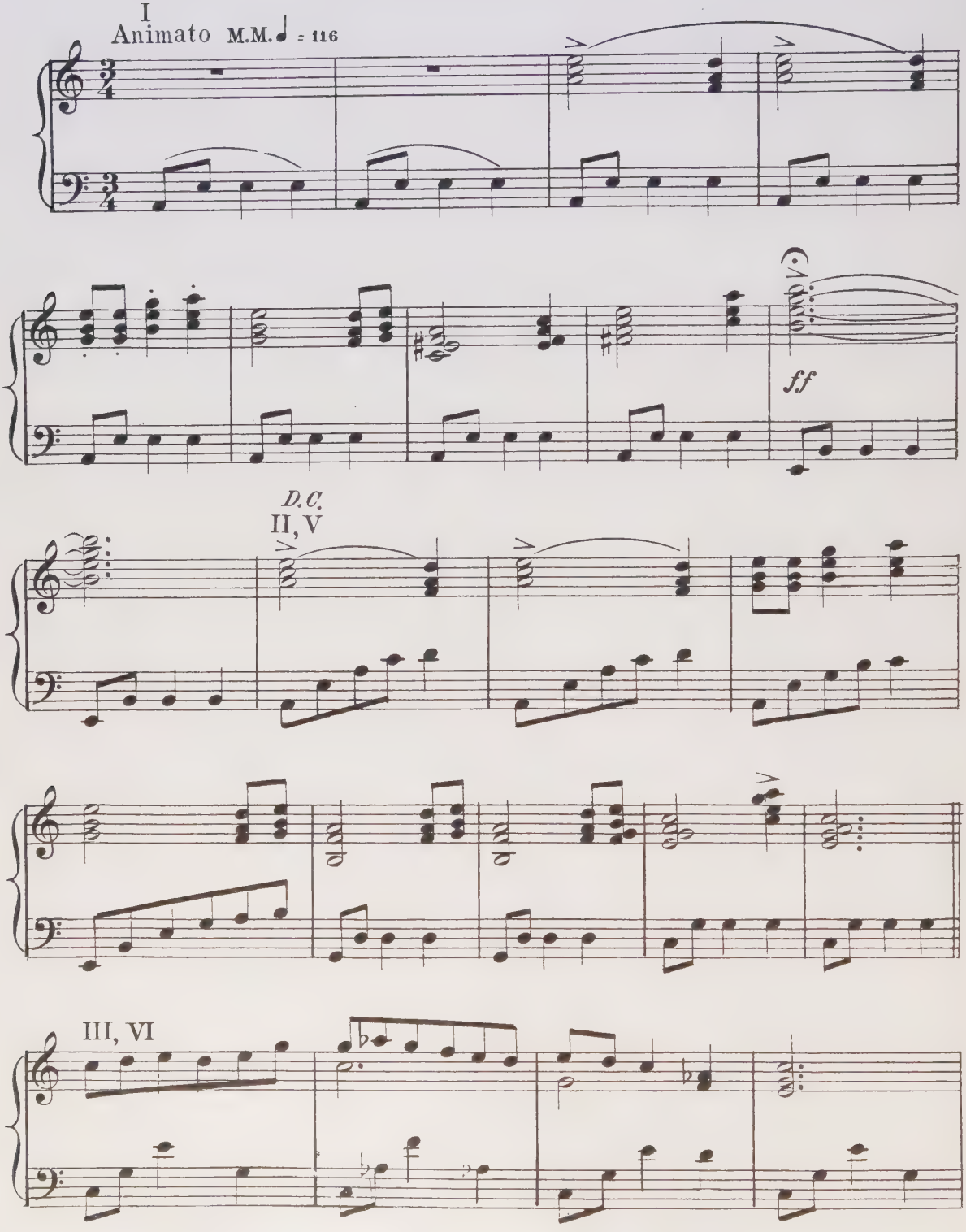
Jump high in the air legs flung high in back, and land with knees deep bend and kneel. . . . . 3 meas.

The arms repeat that which has been done with the corresponding movements elsewhere. After kneeling sit back on the heels, relaxed.

Note: Only a long period of training could prepare one for the tremendous jumps, leaps, and sustained knee bend positions with heeling and kicking sideward that the Burmese girls seem able to do despite long and tight skirts. The dance, as outlined, is modified in vigor.

Burmese Maid

LILY STRICKLAND



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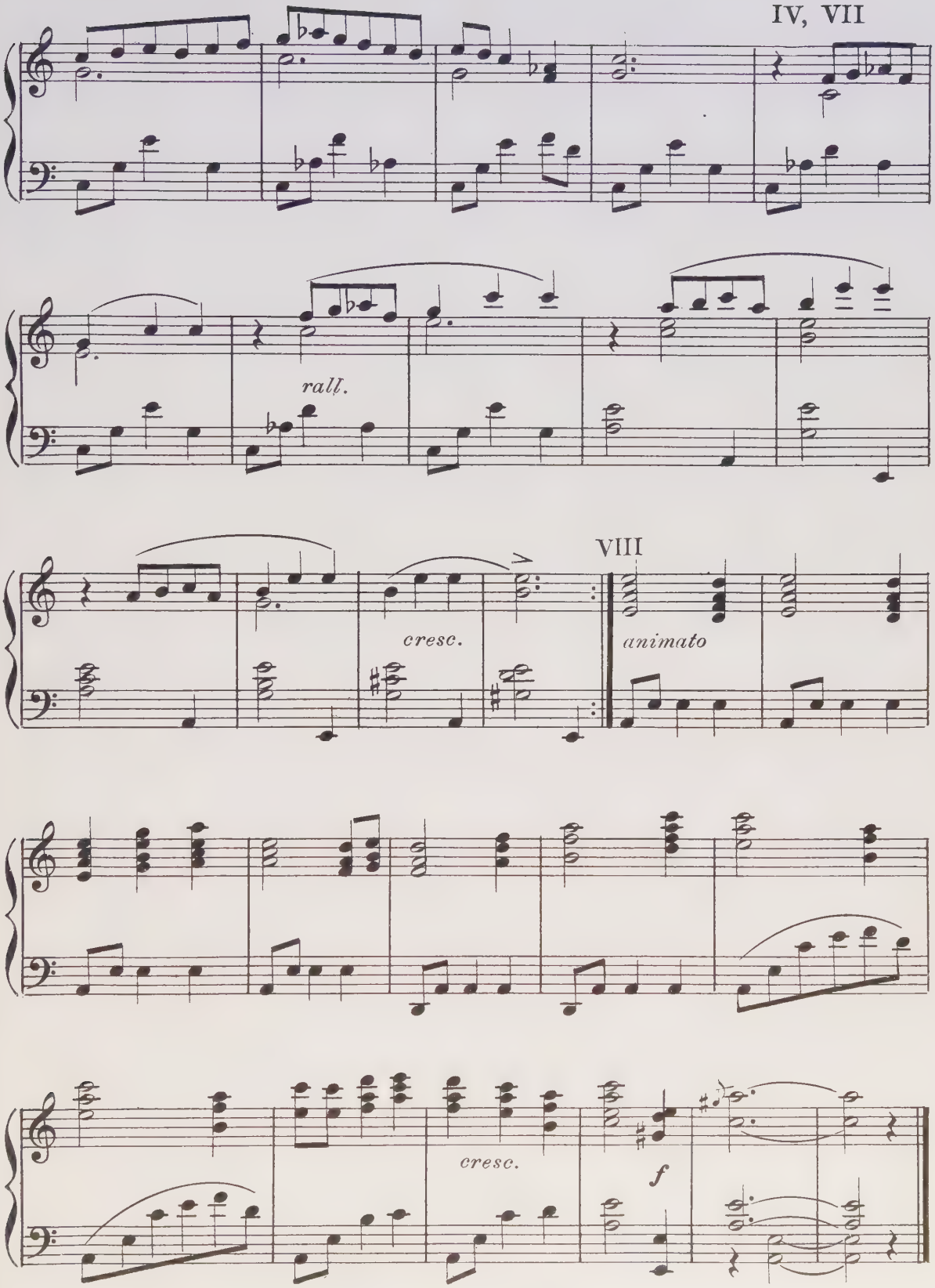

IV, VII
rall.
cresc.
VIII
animato
cresc.
f

Part II
Clog and Character Dances

Jack Be Nimble

A CHILD'S DANCE

I.(a) Four running steps forward, clapping hands; jump feet apart, jump feet crossed, apart, crossed. . . . . 4 meas.

Repeat all. . . . . 4 meas.

Lean forward on the run, flex knee, free foot raised high in back; advance on the jumps. Arms sideward with feet apart; hands on head when feet cross.

(b) Raise left knee forward; foot replace. Repeat right and bend the knees slightly. Fling arms upward on knee raise.

Jump sideward left twice, keeping feet together. . . . . 4 meas.

Arms swing parallel and like a pendulum.

Repeat all right. . . . . 4 meas.

II. Hop right and touch left toe beside right, hop right and extend left sideward; repeat right.

Hop sideward left on the left foot four times, right leg held high sideward, body turned right . . . . . 4 meas.

Repeat all right. . . . . 4 meas.

III. Deep knee bend and touch fingers to floor, stand erect and throw arms sideward upward; repeat . . . . . 4 meas.

Deep knee bend (knees forward) and place hands to floor, one on each side; supported on hands stretch legs forward and sit cross legs. Stand without useing hands . . . . . 4 meas.

Repeat all. . . . . 8 meas.

Music may be played a little slower for part of this step.

IV. Repeat II.

V. Face left. In a large circle -

Six running steps forward, jump to deep knee bend. . . . . 4 meas.

Duck walk forward four steps; stand; deep knee bend; stand. . . . 4 meas.

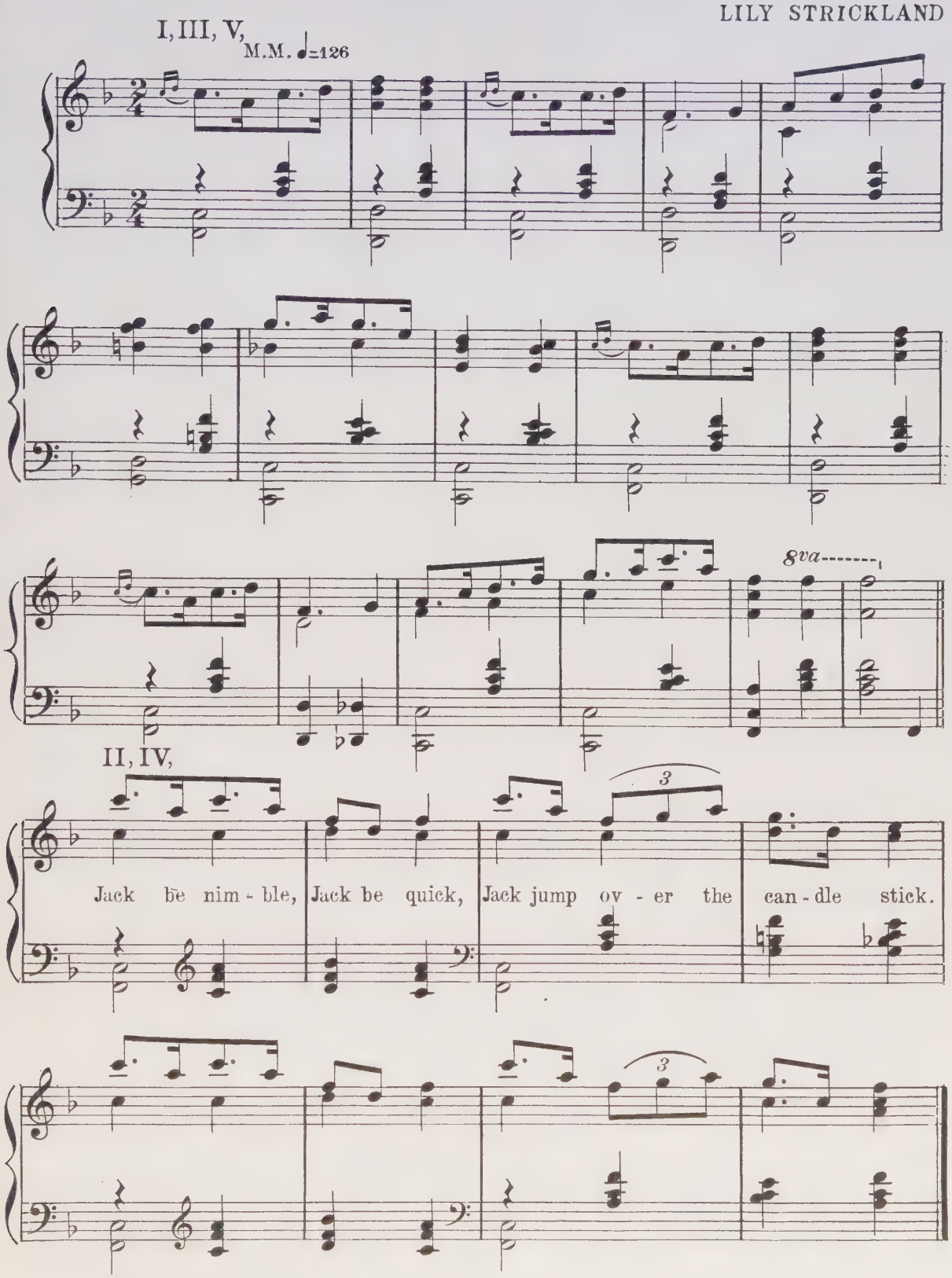
Repeat the run and duck walk, finish with a forward roll. . . . . 8 meas.

The duck walk is done on the balls of the feet, in deep knee bend position.

Music played slower for the forward roll.

Jack Be Nimble

LILY STRICKLAND



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There Was A Crooked Man

A child plays the "crooked man who walked a crooked mile." He carries a crooked stick.

I. (a) Enter from the left. Beginning left, walk sixteen twist steps,-four diagonally forward left, four diagonally forward right and repeat . . . . . 8 meas.

Twist step: Flex left knee (heel out) and step forward left on the ball of the foot (heel still out); left heel swings in as right knee flexes and the right foot steps forward. The steps are small but the entire body twists left and right, and the arms swing from side to side.

(b) Face front. "Tuck and Hop." Swing left leg forward, swing left back across right, bend the knee and tuck the left toe behind the right calf. Hop forward right twice and fall forward left . . . . . 4 meas.

Repeat right . . . . . 4 meas.

II. Swing heels out, toes out, heels out (feet are now apart, toes pointed inward);

Jump in place twice, (feet apart, toes in), jump with toes together, heels out. . 4 meas.
Pigeon toe travel to the left . . . . . 4 meas.
Repeat all with pigeon toe right. . . . . 8 meas.

Pigeon toe travel left: Pivot on left heel and right toe, swinging left toe out and placing heels together "1" Pivot on left toe and right heel, swinging left heel out and placing heels together "2," repeat thru eight counts.

III. Three walking steps diagonally forward left and hop, toes pointed inward, three walking steps backward, toes still well in; repeat diagonally right. 8 meas.

"Tuck and Hop" as in I. (b) . . . . . 8 meas.

IV. Step left sideward, swing right forward and step across left so that the outsides of feet and knees are close together; repeat;

Hop forward three times, hop backward three (keep feet crossed). . 8 meas.

Repeat all, right . . . . . 8 meas.

V. Repeat II.

VI. Repeat I. (a) Describe a small circle left with the first eight twist steps followed by a circle right; the two parts weave a small figure eight . . 8 meas.

Repeat I. (b) facing left, - exit . . . . . 8 meas.

There Was A Crooked Man

LILY STRICKLAND

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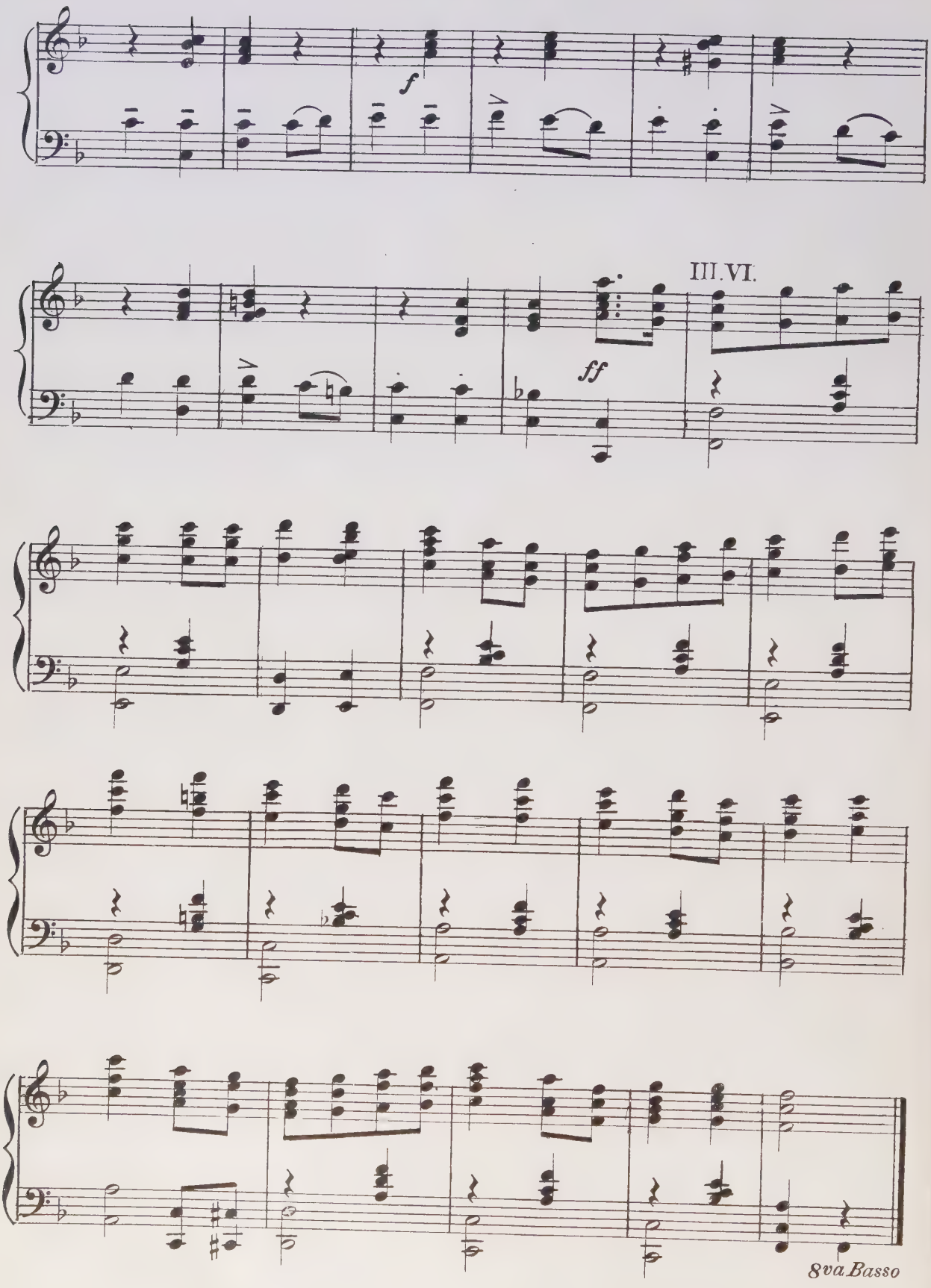

f
III. VI.
ff
8va Basso

JACK BE NIMBLE

STEP I (*a*)

STEP I (*a*)
Jump with feet crossed

STEP III
Deep knee bend

THERE WAS A CROOKED MAN

STEP I (*b*)

STEP II
Jump in place, feet apart

STEP IV
Swing right forward and step across the left

Juba

INTRODUCTION: Brush left forward and step; repeat right, left, right, entering from the left. . . . . 2 meas.

1. 3 left - 3 - 3; feet together and slip forward on toes, pull back . . . 2 meas.

Face front and repeat right. . . . . 2 meas.

Weight right, touch left toe backward, touch left beside right, step forward left. Repeat toe touches and step right. . . . . 2 meas.

3 left - 3 - 3; slip forward, pull back. . . . . 2 meas.

II. Rattle left and fall sideward left, pull on left; step sideward right and pull, step left pull and step sideward right. . . . . 2 meas.

Arms swing from side to side like a pendulum

3 left, tap right, step right; repeat. . . . . 2 meas.

Repeat all, again left. . . . . 4 meas.

Continue the 3 and tap step, turn about left. . . . . 2 meas.

III. Touch left toe sideward, replace, touch right sideward, replace, parallel feet to the left thru five counts. . . . . 2 meas.

Repeat right. . . . . 2 meas.

Throw arms to left with left touch and to right with right touch.

Touch left toe backward, touch left toe beside right, cakewalk forward three quick steps (left, right, left). Repeat right. . . . . 4 meas.

Arms sideward on touch step backward; arms upward, elbows bent, palms forward on the cakewalk.

IV. Face left. Repeat III.

V. Face front, In one count slip left foot forward (bend left knee) and right back (scissors) change to right forward, left back;

Weight forward right as tap left three times and bring it forward to the right. Right knee straightens. . . . . 2 meas.

Step left and hop, right and hop turning left about; three step turn left and hop . 2 meas.

Repeat all right. . . . . 4 meas.

A very free step which covers much ground.

VI. Face left, 3 left, 3 right moving forward; two skips backward,

Face the back. Repeat,

Face left. Repeat, ... 6 meas.

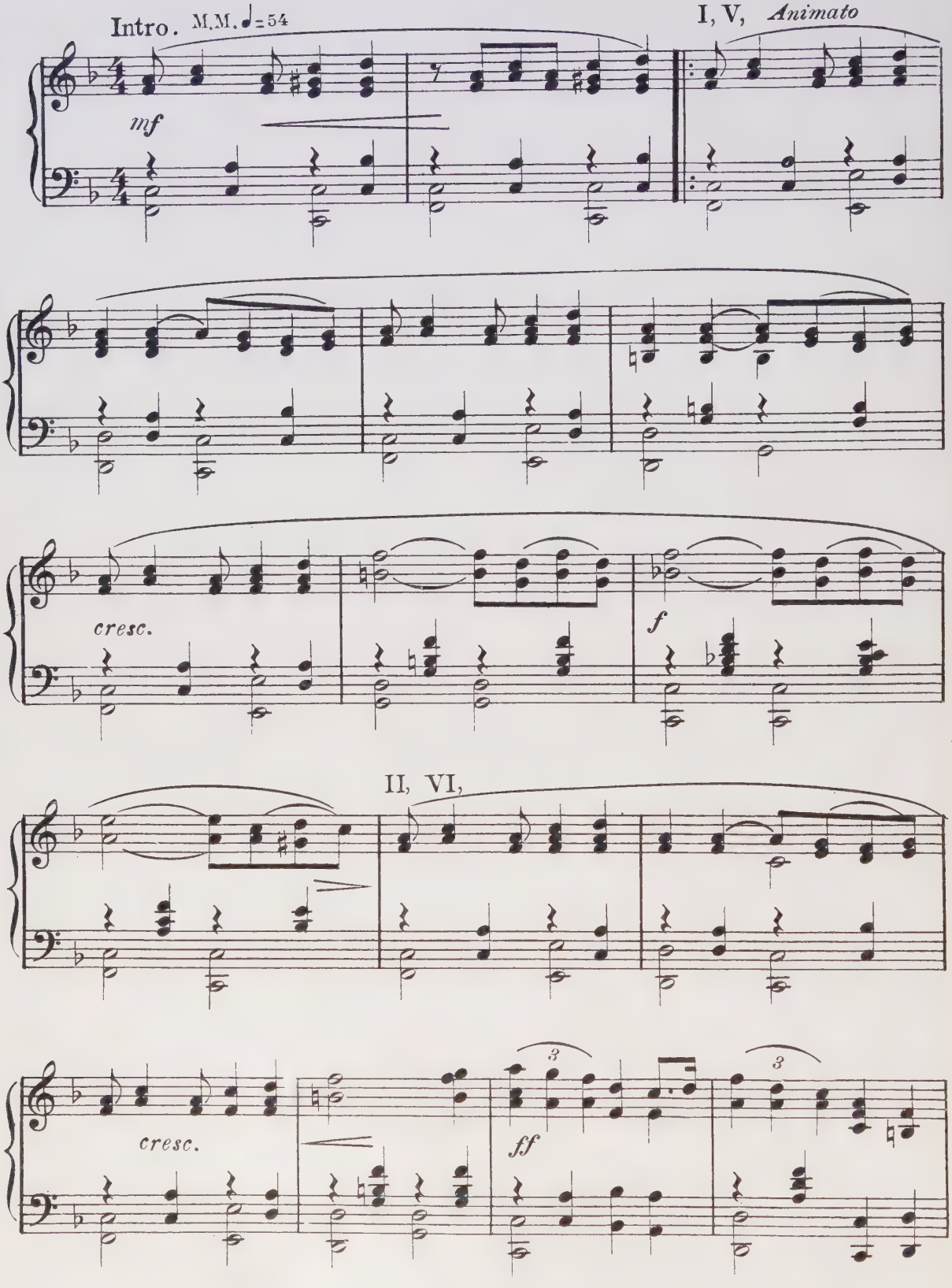
Continue skipping backward and exit backward. . . . . 4 meas.

A simple dance of very definite character; the rhythms are smoothly done, they have lilt but are not too buoyant.

Parallel Feet in III as follows: pivot on heels and turn toes outward left, pivot on toes and turn heels outward left. Repeat and finish with turn toes outward left; five movements, or, if desired, seven very rapid movements.

Juba

LILY STRICKLAND



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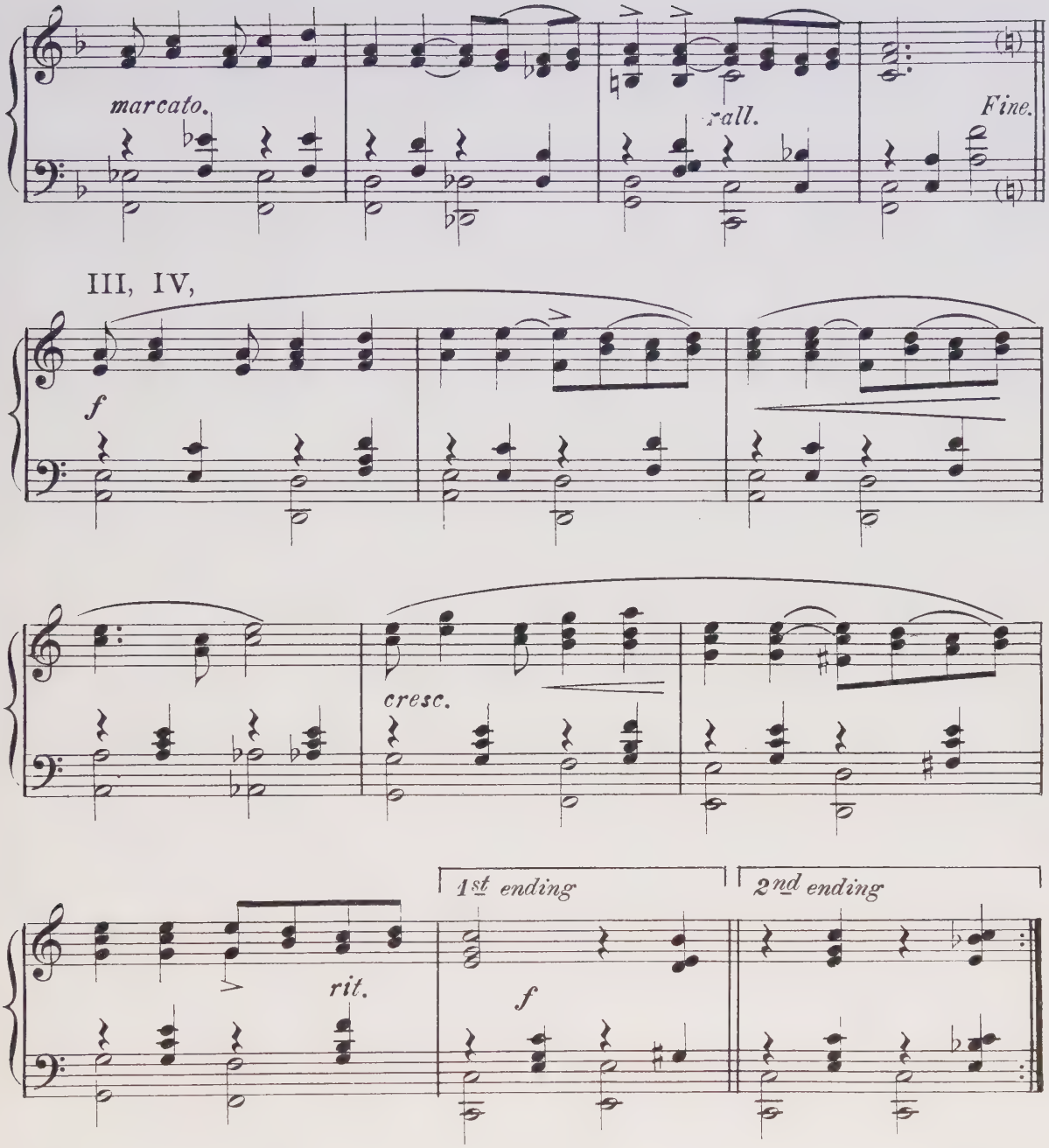

marcato.
rall.
Fine.
III, IV,
f
cresc.
1st ending
2nd ending
rit.
f

Colleen

A simple and merry Irish dance with running steps, brisk taps and brushes.

I. Entrance. Hands on hips. Hop right and touch left toe behind right heel; hop right and extend left forward; three running steps forward. . 2 meas.

Repeat three times, (right, left, right) . . . . . 6 meas.

II. Hands on skirt in front.

Step left sideward (counts 1-2); two taps right (weight right on the second tap). . . . . 1 meas.

Repeat twice, progressing sideward left, step left sideward and swing right forward. . . . . 3 meas.

Repeat all right, progressing sideward right. . . . . 4 meas.

III. Hop right and brush left across right in front (the brush is a backward movement, heel leading, toe out).

Hop right and brush left diagonally forward. . . . . 1 meas.

Hop right twice, left leg is raised diagonally forward and toe taps floor right on each hop. . . . . 1 meas.

Repeat right with a jump change on count "I" . . . . . 2 meas.

Repeat all. . . . . 4 meas.

In each repetition a jump change is necessary.

IV. Make a large backward circle left with,—

Run three steps, like a polka, left, right, left; hop left and swing right forward; hop left and swing right leg backward, hop left and swing right leg forward . . . . . 2 meas.

Repeat right, left, right . . . . . 6 meas.

V. Hop right and touch left toe sideward, (heel out); hop right, touch left heel sideward. . . . . 1 meas.

Hop right and brush left across right in front; repeat . . . . 1 meas.

The two short brushes are backward, heel of the left foot leading, toe out.

With a jump change repeat all right. . . . . 2 meas.

Repeat all. . . . . 4 meas.

VI. Face left. Repeat the first four measures of II. Right shoulder is forward, movement is backward. . . . . 4 meas.

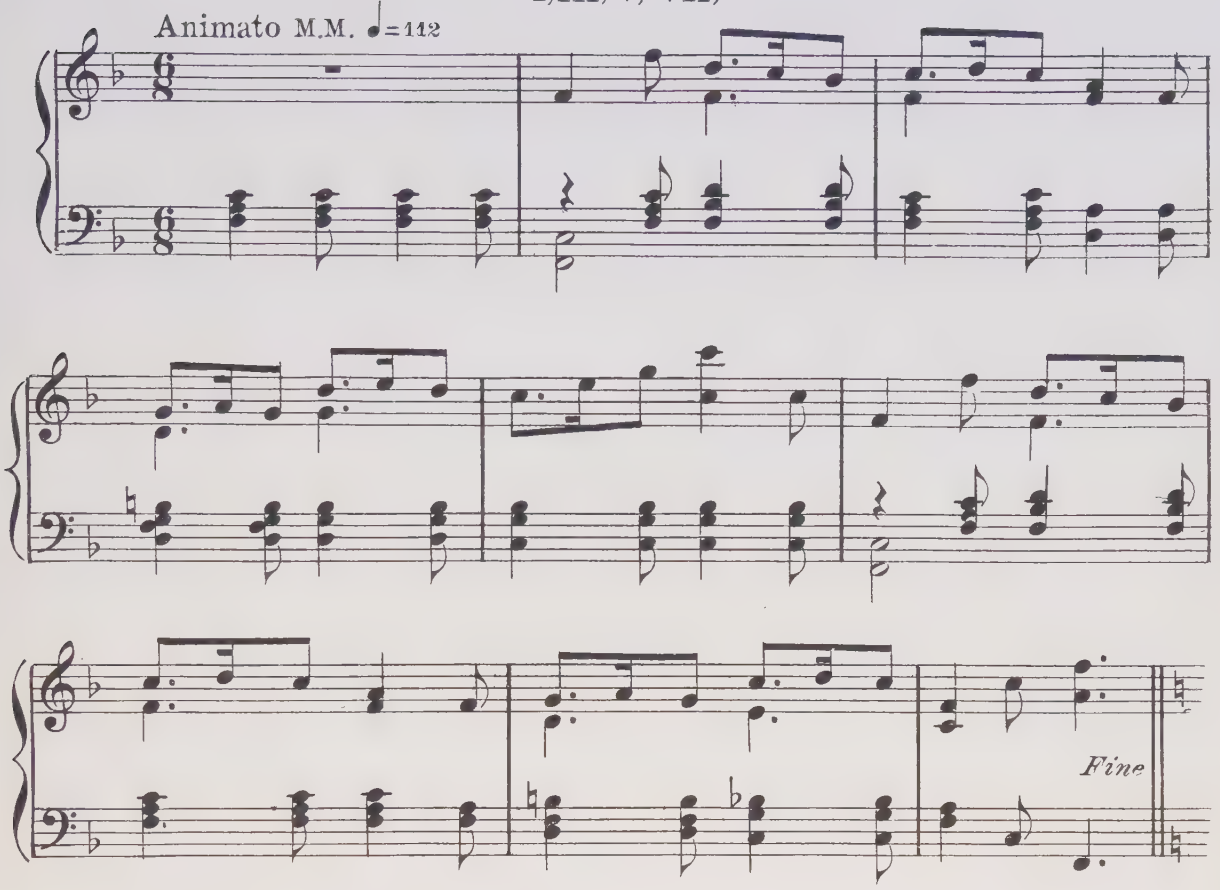
Face right about. Repeat right; left shoulder is forward. . . . 4 meas.

VII. Repeat IV, moving forward and exit. . . . . 8 meas.

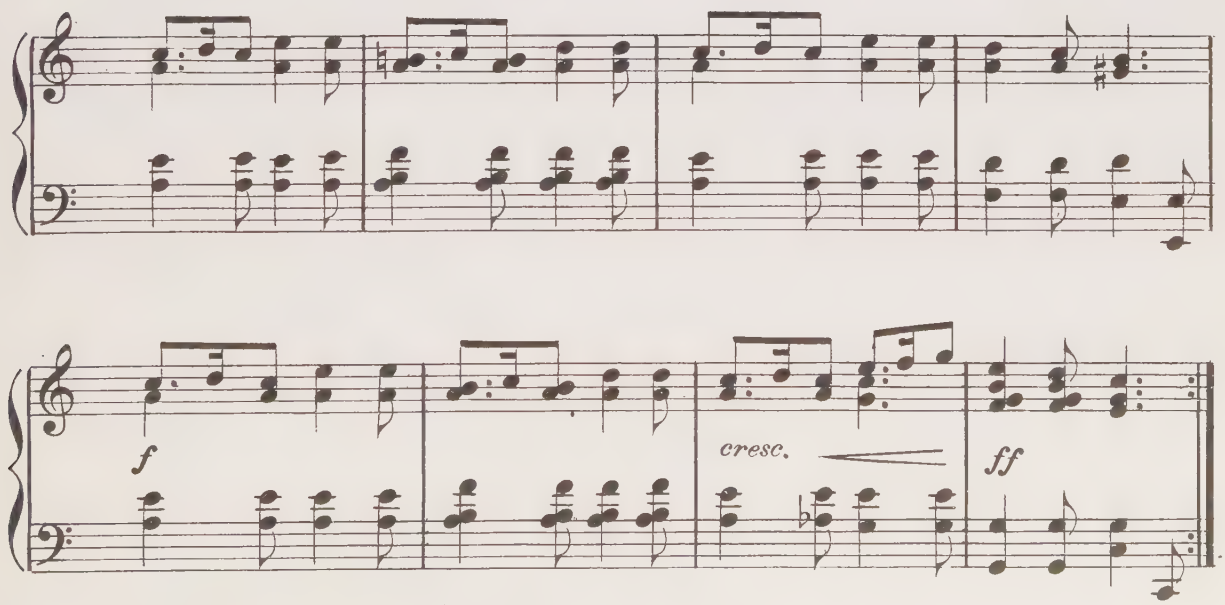
Colleen

LILY STRICKLAND

I, III, V, VII,



II, IV, VI,



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Plantation

In the country, 'way down south, plantation negroes have barn dances. A jolly carefree group, gathered in the evening, removes a barn door from its hinges and with it as flooring, takes turns jigging to the strum of a banjo.

I. Rattle left, step left behind right, right sideward, left in front,

Rattle right, step right behind left, left sideward, right in front. . 2 meas.

3 left - 3 - 3, 1-1 (heels down). . . . . 2 meas.

Repeat all, right . . . . . 4 meas.

II. Slap backward left and step, brush forward right and step (feet are wide apart); pull feet together; 3 left. . . . . 2 meas.

3 right - 3 - 3 - 3 moving forward . . . . . 2 meas.

Repeat all, right, moving backward on the 3's . . . . . 4 meas.

III. 3 left - 3 - 3 - 3, moving sideward left (right 3 in front of left foot each time). . . . . 2 meas.

Brush left sideward and step, brush right sideward and step (feet are wide apart); pull feet together, 3 left. . . . . 2 meas.

Repeat all, right. . . . . 4 meas.

IV. Rattle left (2 left) and touch left toe sideward (no weight left); swing right toe in, swing right heel to the left (single travel); repeat all twice . 3 meas.

3 left; 1-1 (lift knees high in front) . . . . . 1 meas.

Repeat all, right . . . . . 4 meas.

V. Rattle left, step left behind right, right sideward, left in front; repeat right . . . . . 2 meas.

Hop right and step left and whirl left about with the right knee high, fall forward right,

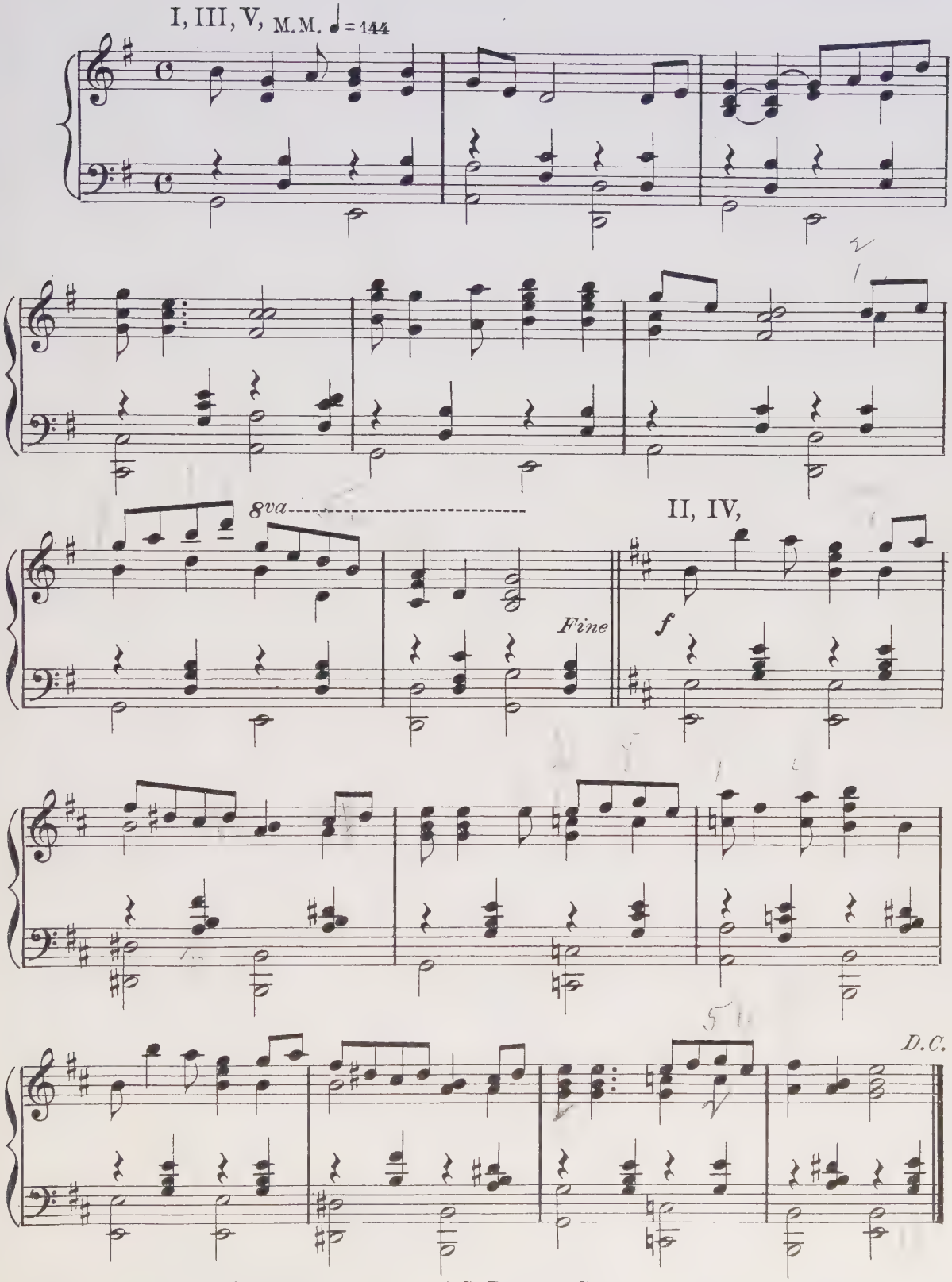
Pull feet together with three hitches, finish with weight on left . . 2 meas.

Repeat all, right . . . . . 4 meas.

The hop and turn - fall are big movements; the feet should be very wide apart before the three hitches.

Plantation

LILY STRICKLAND



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Blarney

A gay Irish set dance for three couples. Couples facing forward, one behind the other, girls on the right.

I. "Skipping down." The third couple skips forward, girl down the centre, boy down the left, and stands directly in front of the first couple. Couple 2 skips down; couple 1 skips down and regains original place;

All skip backward three and face partner, heels together . . . 8 meas.

II. "Heel and swing." Raise heels and heel tap left, right, left, hold; step right and swing left leg forward . . . . . 2 meas.

Walk forward four steps and all form a single line, right shoulder beside partner's right shoulder, join hands . . . . . 2 meas.

All, four slides to the front, 4 slides back to place, finish with heels together, drop hands . . . . . 4 meas.

Repeat the "heel and swing," again left,

Walk backward four steps. . . . . 4 meas.

Girls join hands, men join hands, slide four to the left and four back to place . . . . . 4 meas.

III. "Razor." Brush left across right,

Brush left backward across right,

With feet crossed stamp left, right, left . . . . . 2 meas.

Repeat all right, left, right . . . . . 6 meas.

IV. "Tap and heel forward." Tap left toe sideward, forward, sideward, forward while the right heel taps in place four times,

Step left heel forward, close right toe to left; left heel forward, right closes - continue thru seven counts, crossing over, passing partner's right shoulder. Finish on left heel. . . . . 4 meas.

Right heel sideward, close left to right; right heel sideward, left closes - continue thru seven counts, finish on right heel . . . . . 2 meas.

JUBA

STEP I
Slip forward

STEP III
Touch left sideward

STEP V
Slip left forward

COLLEEN

STEP III
Brush left across right in front

STEP IV
Hop right and swing left leg backward in 4th meas.

STEP V
Touch left toe sideward

Walk backward three steps, passing partner's left shoulder, heels together . . . . . 2 meas.

Repeat all right. . . . . 8 meas.

This figure follows the outline of "back to back" in the Virginia Reel.

V. "Hop Razor." Brush left across right,

Brush left backward across right,

Brush left forward across right,

Stamp(step)left forward. Hop right on each brush. . . . . 2 meas.

Repeat three times right, left, right and the last time face forward . 6 meas.

VI. "Cross over." Boy begins left foot, girl right,—

Boy's part. Step left foot across right, stamp right, left in place; swing right across left and step, stamp left, right,

Swing left across right and step left and right alternately advancing sideward right thru seven counts and crossing behind the girl. . . 4 meas.

Razor right and three stamps, left and three stamps (as in III) . . 4 meas.

Repeat all beginning right and crossing back to place and razor twice. 8 meas.

The girl's part is opposite and each time she passes in front.

VII. "Hop Razor" as in V, facing forward. The tempo increases and the last few steps are very fast . . . . . 8 meas.

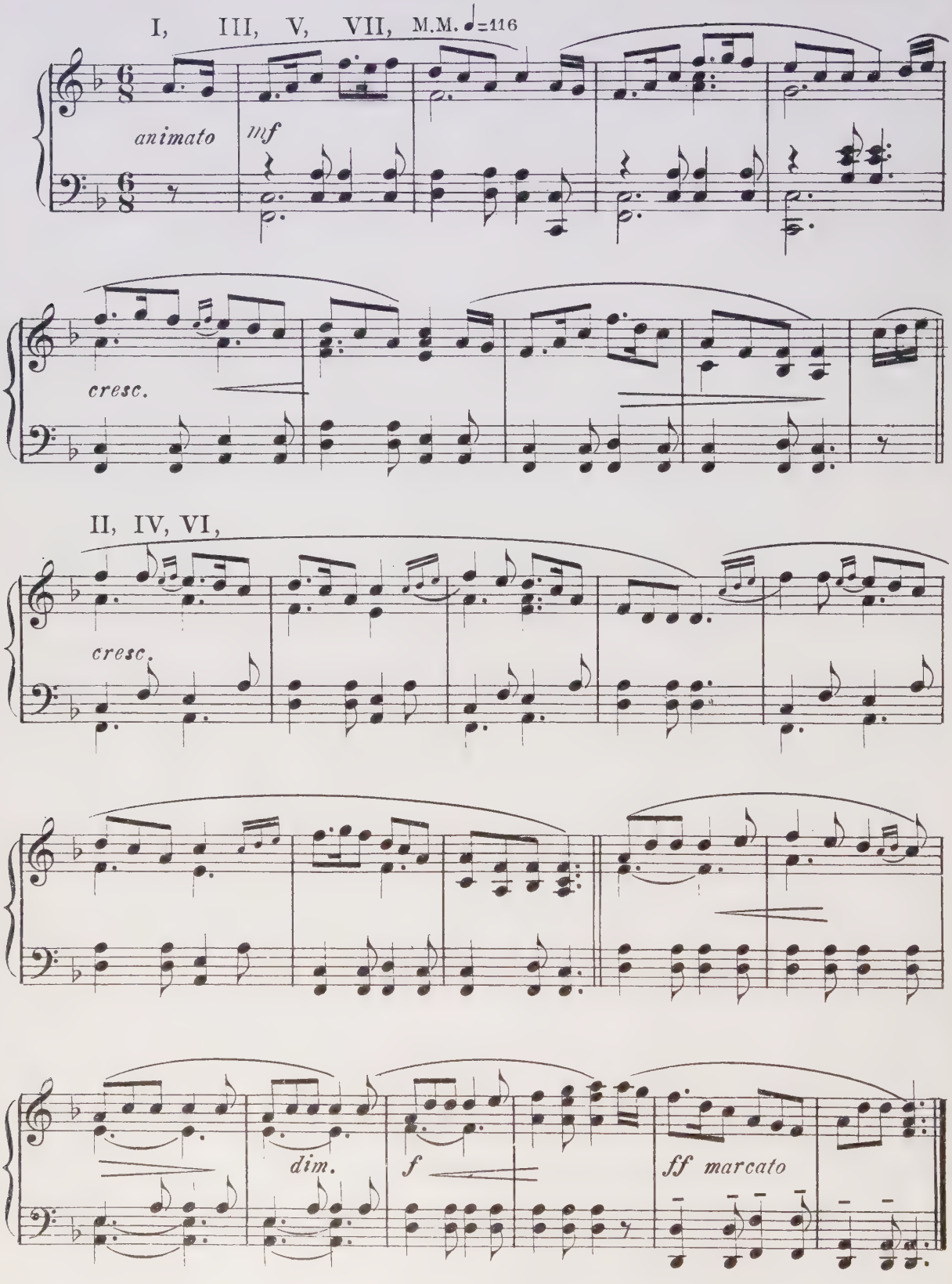
Note: The stamp in the Hop Razor is with the full foot; all other stamps are with the ball of the foot.

Arms hang at the sides throughout in the usual position assumed in Irish dances.

* * *

Blarney

LILY STRICKLAND



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PLANTATION

STEP II
Ready to pull feet together

STEP III
Brush left sideward

STEP V
Step left and whirl left about

THE CAROLINAS

STEP II
Hop right and swing left leg backward

STEP III
½ turn left

STEP V
Right knee forward, hop forward twice

The Carolinas

Twin Pickaninnies, "Norf" & "Souf"

I. (a) Enter from the right, moving sideward left, side by side, hands joined, and make a backward circle left as follows,–

Step sideward left, right behind left; continue through fifteen counts in a running step . . . . . 4 meas.

Each time the right step is made the left knee is bent sharply and the left foot raised in front of right knee. Left knee points outward in the flexed position. A prancing step.

No. 1 can begin the turn or backward circle on the 5th or 6th step. Finish on the left foot, facing front.

(b) Drop hands. Brush right sideward and step right (slight flop), step left to right, brush and flop right. Repeat left . . . . . 2 meas.

Brush and flop right, step left to right; repeat twice and finish with flop right . . . . . 2 meas.

Turn the body in direction of the brush and lean backward. Movements of the feet are small emphasize the accent of the music.

II. Hop right and swing left leg high backward, long step diagonally backward left, slap right backward and step right backward; repeat . . . . . 2 meas.

3 left-3-3-1-1 moving forward. Lift the knees and bend backward suggesting a cakewalk . . . . . 2 meas.

Repeat all right and face partner on the last count . . . . . 4 meas.

III. Repeat I (a), four steps sideward left, ½ turn left and four steps sideward left, finishing back to back on the 8th count . . . . . 2 meas.

5 left (1-3-1), and pull on the left, 5 right and pull on the right . . . 2 meas.

Three step swings forward beginning step left and swing right; fall forward right;

Three step hops backward and bump backward into partner, face front . 4 meas.

IV. Repeat II . . . . . 8 meas.

V. Slap left backward on "and," step left behind right and raise right knee forward, hop forward twice; repeat right . . . . . 2 meas.

Brush left diagonally forward and flop, close right to left as in I (b); repeat twice to the left and flop left . . . . . 2 meas.

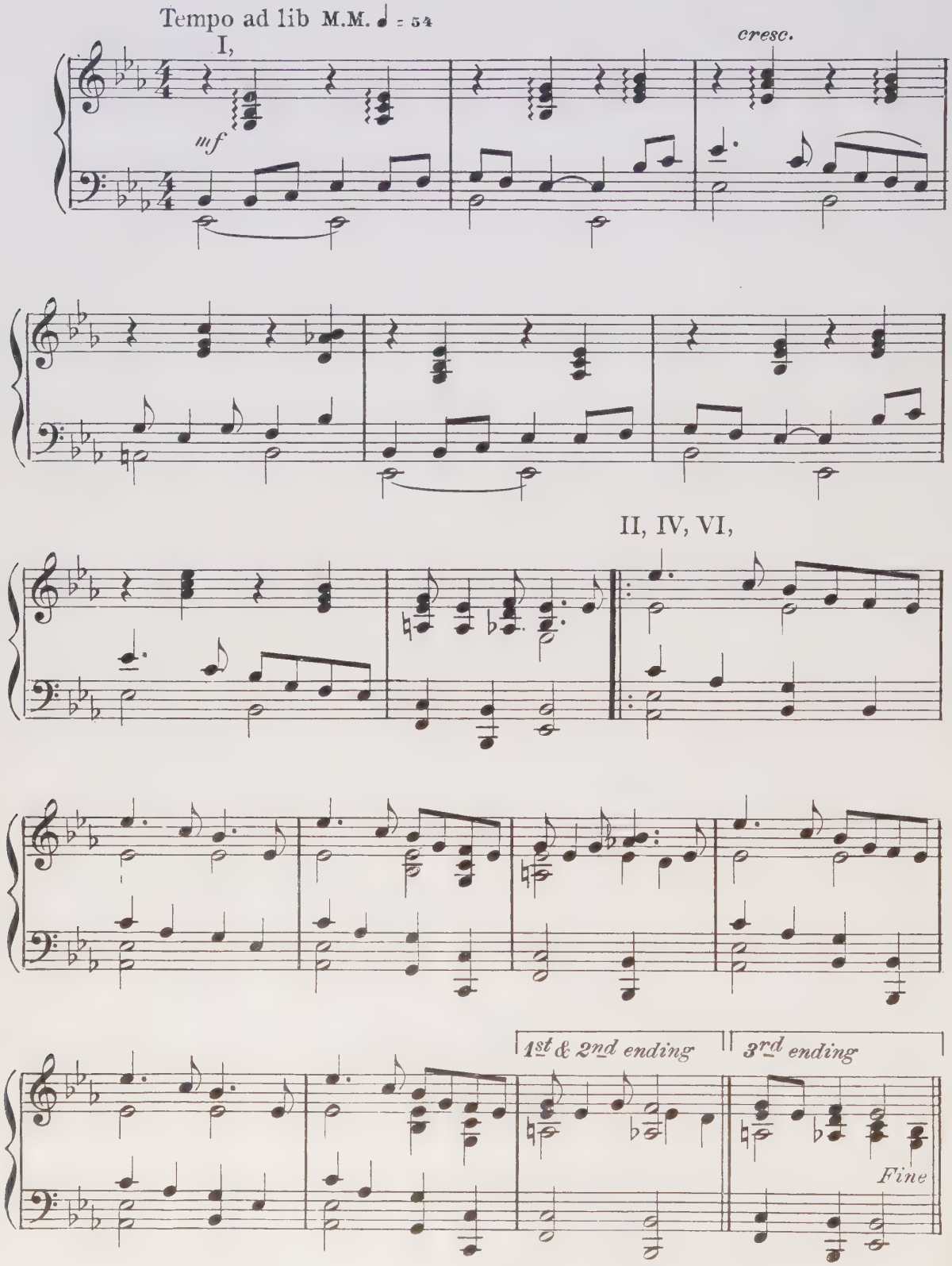
Repeat all, right . . . . . 4 meas.

VI. Repeat II facing right. Omit the last 3's and cakewalk eight fast steps as exit.

Note: The music may be played faster and faster through IV, V & VI.

The Carolinas

LILY STRICKLAND



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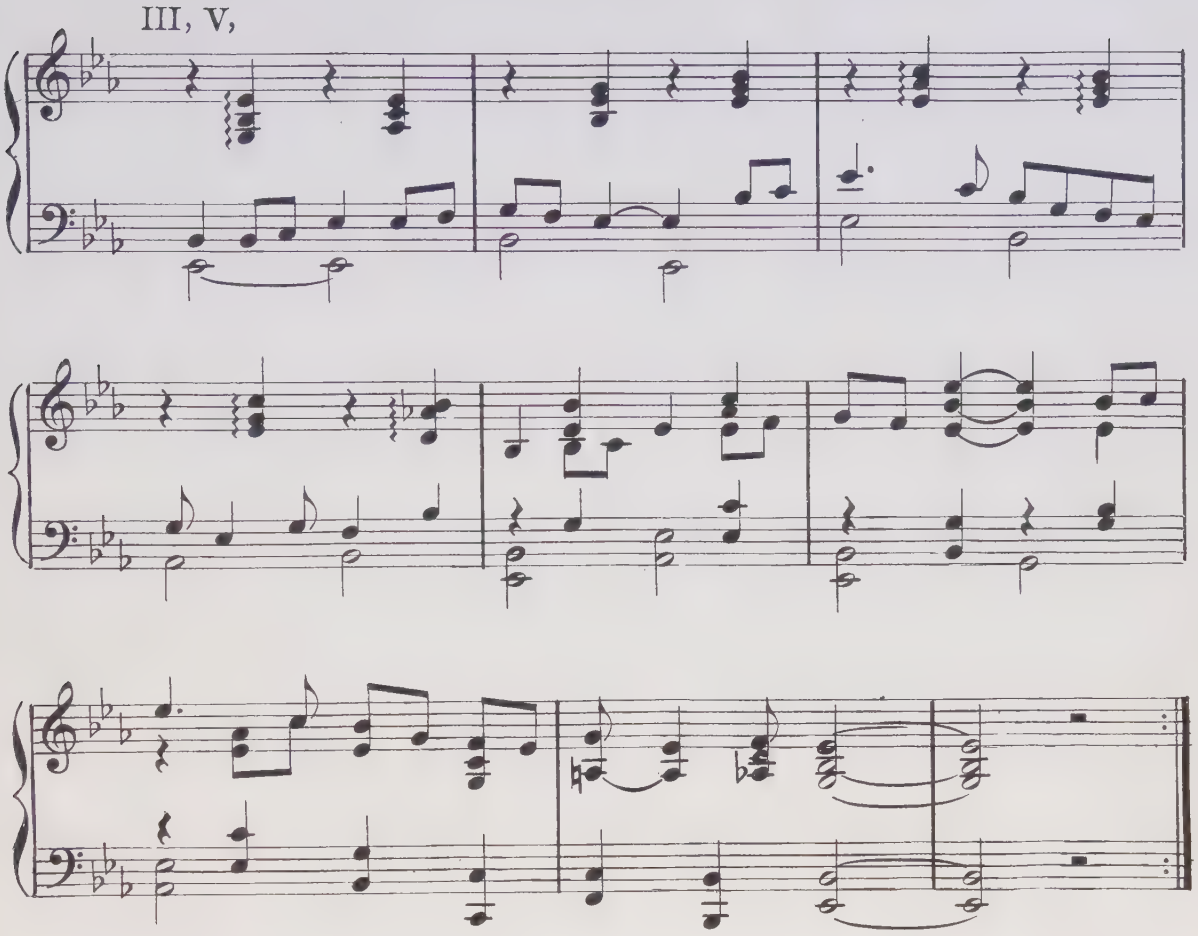


Verse.

Down in de lan' ob de hummin' birds,
De sun am a shinin'
Honeysuckle's sweet,
Ole Mammy sings to her baby chile,
De Carolinas dancin', shufflin' dere feet.

Chorus.

Carolinas, you an' me,
Norf and Souf – Mammy named us to be,
"Souf" Mammy calls when it's Norf she otter beat,
Twin pickaninnies prancin', shufflin' dere feet.

Pirates*

Heave Ho on a Pirate Ship

Rough, brave pirates burlesque the movements of the sailor's hornpipe. They have a sense of humor, and strike attitudes meant to be ridiculous.

I. The Captain enters with bounding strides and beckons to two of his trusties . . . . . 2 meas.

They run in and stand one on each side of him, and he slaps first the right one and then the left very heartily upon the shoulders. . . . . 2 meas.

As he slaps the right pirate he swings his weight back on his left heel, and makes the opposite movement as he turns left; his feet are apart.

The Captain leaves his arms across the shoulders of the two pirates. All schottische sideward left and right . . . . . 2 meas.

Suddenly the Captain pushes first one and then the other away, steps forward, stands proudly and pounds his chest resoundingly to denote his authority. He then makes a gesture of friendliness and they dance . . . 2 meas.

Note: Slight pause in music before beginning II.

II. Hands joined, schottische left and right . . . . . 2 meas.

Jump feet apart, jump on right foot left knee raised, jump feet apart, jump with right knee raised. . . . . 1 meas.

Jump feet apart, jump with feet crossed, left in front, quick half turn right on the balls of the feet. . . . . 1 meas.

Repeat all right, facing the back. . . . . 4 meas.

Slap the knee each time it is raised, hands joined for the schottische.

III. "Row," Fall forward left, and "pull" backward on the left, step backward right and left . . . . . 1 meas.

Rowing motion with the arms.

Repeat right. . . . . 1 meas.

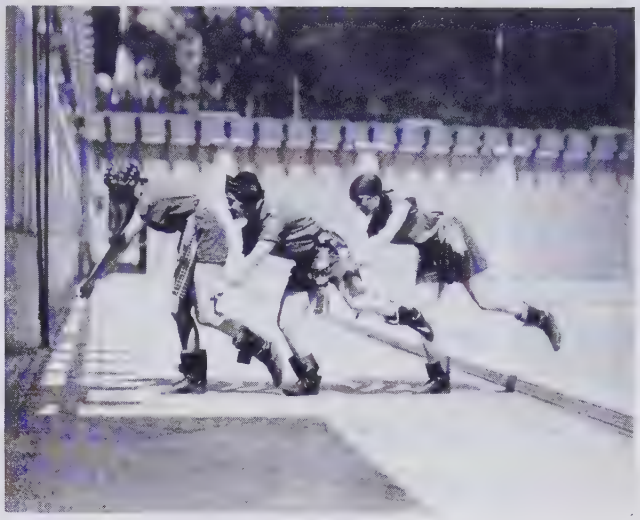
"Roll." Facing left, schottische sideward left, raising opposite leg high sideward on each step and swaying body from side to side.

Repeat schottische "roll" sideward right and on the 4th count, half turn right (face right exit). . . . . 2 meas.

Repeat all, again left fall . . . . . 4 meas.

THE PIRATES

STEP I



STEP III
6th meas.

STEP IV
Sighting sail

STEP VI
Pulling up anchor

The final pose

On last count face front.

IV. "Sighting Sail." All face left, and in quick succession the first pirate kneels and sights with his hand shading his eyes; the Captain crouches as he sights and the second pirate stands straight and tall, heels raised. It is done in three counts and the pose held for the fourth . . . . . 1 meas.

They are one behind the other.

With an abrupt right about face the second pirate drops to his knees, the Captain crouches again, and the first pirate stands tall, while all sight 1 meas.

"Pull up Anchor." All move backward pulling on an imaginary rope; step backward left, step right to left, step backward left, right to left; repeat. 2 meas.

Still are one behind the other, all facing right;

Repeat all, again left . . . . . 4 meas.

V. "Rock." Left leg swings across right and step left (close to right). Keep feet crossed and change weight to the right, change again to left and swing right leg high sideward, with a hop left . . . . . 1 meas.

Repeat, right swings across. . . . . 1 meas.

Run diagonally forward left, right, left, jump into the air and land with feet together; repeat right . . . . . 2 meas.

On the jump, pull up the trousers, gripping the waist band at each side.

Repeat all, again left, ... 4 meas.

VI. "Pull on Sail." First pirate reaches high and with both hands pulls down on rope, bends knees and brings fists down to left thigh; a rapid movement in one count, feet are apart, back almost straight.

Captain repeats, second pirate repeats and all hold the crouched position 1 meas.

Together, reach high and pull twice. . . . . 1 meas.

Swing left across right and step, step sideward right; repeat three times. . . . . 2 meas.

Accent the left step, shake the left arm as it is raised high, adjusting sail.

Repeat all, again left. . . . . 4 meas.

VII. Face left. First pirate in front. Exit:-

Schottische forward left and right . . . . . 2 meas.

Jump feet apart, jump on right, left knee raised; jump feet apart, feet on left, right knee raised . . . . . 1 meas.

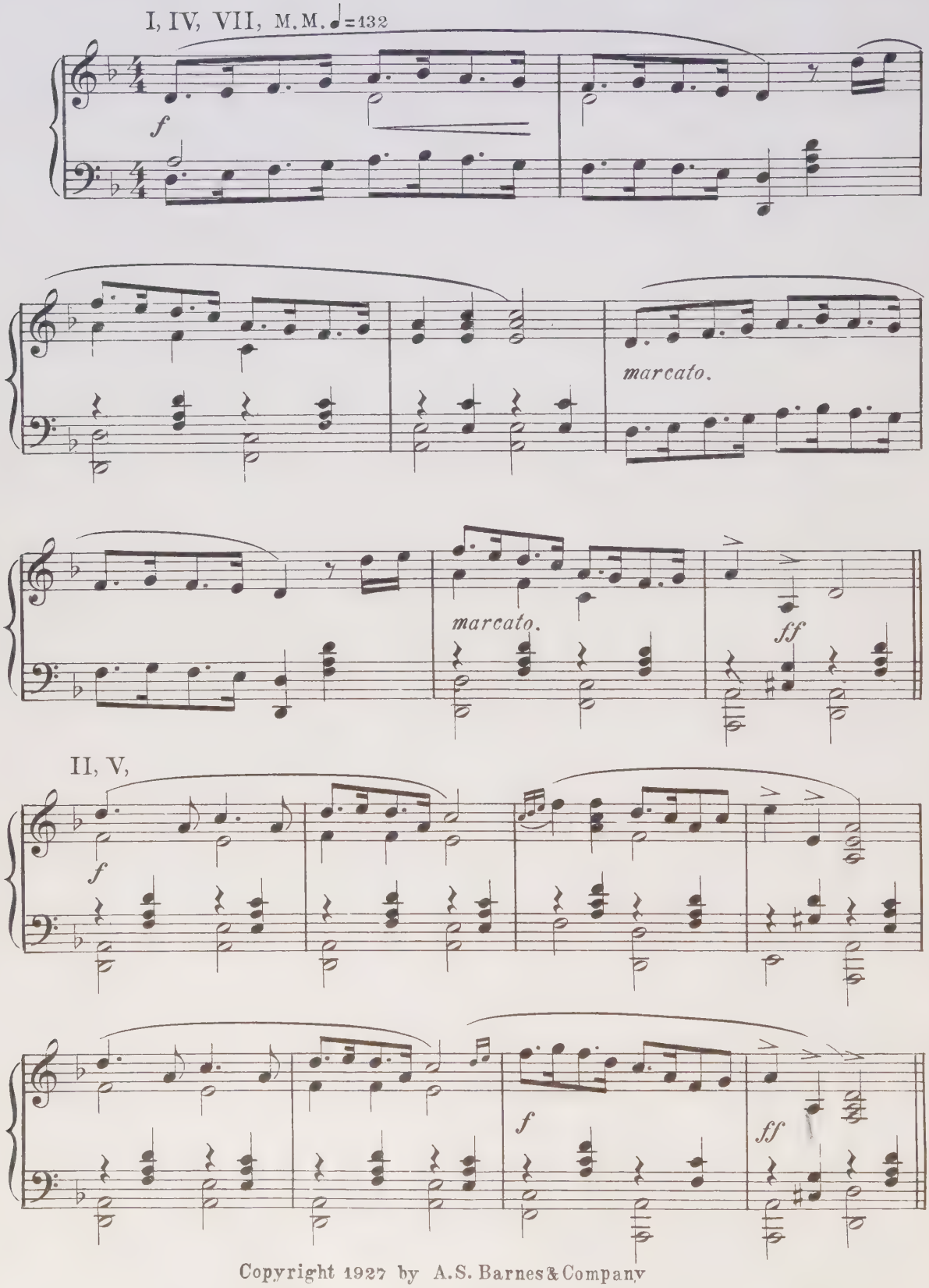
Jump feet apart, jump feet together with deep knee bend, stand. . . 1 meas.

Repeat all. . . . . 4 meas.

*This dance is written to the gallant band of Pirates whose favorite haunt is Camp Saneo in the Berkshires. Yea! Pirates!

Pirates

LILY STRICKLAND



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Strawfoot

A "hick" dance done by Hayfoot's right foot, the hired man, Strawfoot.*

I. (a) Enter from left. Facing front, advance sideward right.

Hop right and heel forward left; hop right and raise left knee high in front; repeat . . . . . .1 meas.

Step left across in front of right, step right sideward, left across; on 4th count trip the right foot against left knee in back and fall sideward right. .1 meas.

Repeat all, again left . . . . . .2 meas.

(b) Hop right and heel forward left, hop right and raise left knee; with a jump change, repeat right . . . . . .1 meas.

Swing right leg backward count "1," hop backward left and bend right knee count "2," extend right leg backward count "3," hop left and bend right knee count "4" . . . . . .1 meas.

Repeat all, right heel forward . . . . . 2 meas.

II. Short, sharp brush diagonally backward left (heel out) and short step sideward left (toe out),

Brush left across right in front (toe in) step right across left in front (toe out) . . . . . .1 meas.

Repeat all twice . . . . . .3 meas.

Schottische sideward left (or shuffle-7 left). . . . . .1 meas.

Repeat all right . . . . . .4 meas.

In preparation for the short brushes the knee is lifted slightly. The step is jerky and angular; fists are clenched, elbows prominent.

III. Jump on both feet in place, hop right and swing left leg backward, hop right and swing left leg diagonally forward, hop right and flex left knee with left foot in front of right knee . . . . . .1 meas.

Schottische diagonally forward left . . . . . .1 meas.

Repeat all right, left, right. . . . . .6 meas.

Big swings of the leg from the hip. The entire step describes a large circle to the left; cover much ground.

IV. Face right. Hop right twice with left knee raised high in front

Bend forward, stretch left leg backward, bend right knee and touch left toe to floor, count "3";

Half turn left on balls of feet, count "4" . . . . . 1 meas.

Body is bent backward on the fourth count, weight right

Schottische forward left, right leg raised in back on fourth count. . . 1 meas.

Repeat all right (facing left) . . . . . 2 meas.

Face front, repeat all . . . . . 4 meas.

The first half of the step is from side to side and the repetition makes the turns from front to back, and back to front.

V. Jump on both feet in place, hop right and swing left sideward, counts "1-2;"

Hop right and twist left leg and foot inward, turning body right; hop right and swing foot outward, turning body front, counts "3-4". . . . . 1 meas.

"Hitch." Step left sideward. Close right foot to the left, hop right advancing slightly to the left, step left sideward, step right in back. . . . . 1 meas.

Repeat all, right, left, right. . . . . 6 meas.

VI. Repeat II . . . . . 8 meas.

VII. Repeat III, last half as an exit. . . . . 8 meas.

* Its companion, Hayfoot, can be found in "Clog and Character Dances."

Strawfoot

LILY STRICKLAND

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On The Levee

NEW ORLEANS

I. Tap left toe sideward (heel out), step left in front of right (toe out). Repeat right, left, right . . . . . 2 meas.

Raise arms sideward on tap, swing downward on step.

Shuffle – 7 left, pull to the right and hop left . . . . . 1 meas.

Shuffle – 7 right, pull to the left and hop right . . . . . 1 meas.

Repeat the taps and steps of the first two measures but step backward each time.

Repeat shuffle – 7, left and right . . . . . 4 meas.

II. Face left. Walk forward left, right left; and on the 4th count make a ½ turn right; slow skip backward right and left . . . . . 2 meas.

Toe taps and steps forward as in I right, left, right, left. . . . . 2 meas.

Walk forward right, left, right, ½ turn left and skip backward left and right,

Toe taps and steps forward as in I . . . . . 4 meas.

III. Advancing sideward left, facing front.

Shuffle - 7 left hop and swing right forward; shuffle-7 right (in front of left) hop and raise left backward; shuffle–7 left hop and swing right forward. 3 meas.

Step right foot to the left and turn about on it to the left, face front, heels together. The left leg makes a large circle (toe on floor) and the right knee bends in the turn, do not hop . . . . . 1 meas.

Repeat all right . . . . . 4 meas.

IV. "Parallel Pull".

(a) Swing heels out to the left (feet are parallel), pull backward on toes; swing toes out to the left, slip forward on toes; repeat. . . . . 2 meas.

(b) Circle left leg (toe to floor), "and;" step backward left; 3 right; repeat circle left, step and 3 right (feet are closed on last count). . . . . 2 meas.

Repeat all right. . . . . 4 meas.

V. "Parallel Taps".

(a) Swing left heel out and tap, swing right heel parallel to left and tap.

Swing left toe to the left and toe tap, swing right toe parallel to left and toe tap.

Repeat the four distinct taps three times, travelling sideward left . . 2 meas.

The movement is like parallel feet with two taps to each count.

(b) Repeat (b) of IV . . . . . 2 meas.

Repeat all to the right . . . . . 4 meas.

VI. Shuffle – 7 right; hop and swing left forward, step left foot across and to the right and turn about on it as in III . . . . . 2 meas.

Repeat left, turn left. . . . . 2 meas.

Repeat right, turn right . . . . . 2 meas.

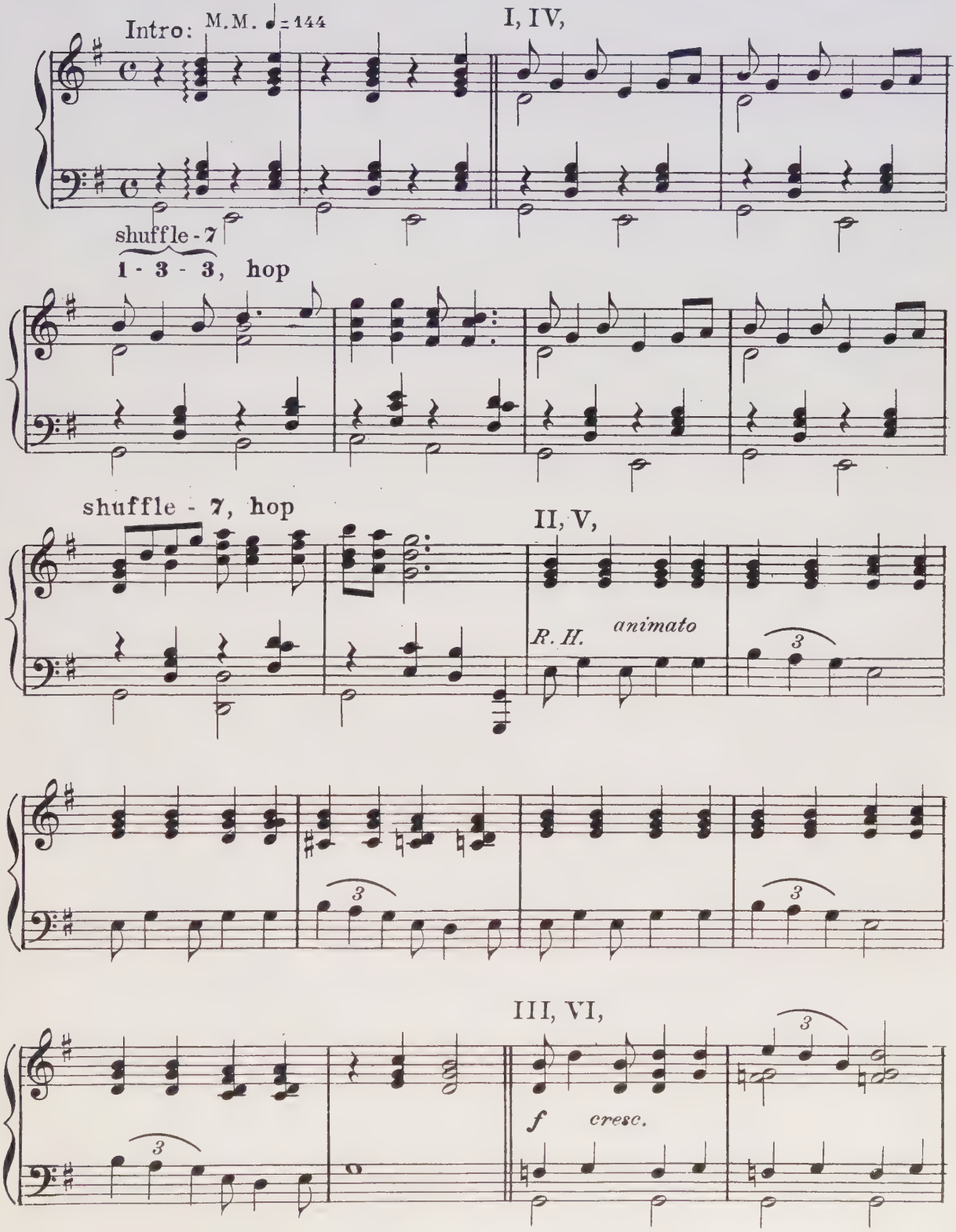
Step left foot to the right, turn about right; repeat . . . . . 2 meas.

Face right and tap step as in I for exit . . . . . 2 meas.

VI has 10 measures (play 2nd ending); in the whirl to the right (6th, 7th and 8th measures) make a gliding step with the left across and, as face front, heels together each time.

On The Levee

LILY STRICKLAND



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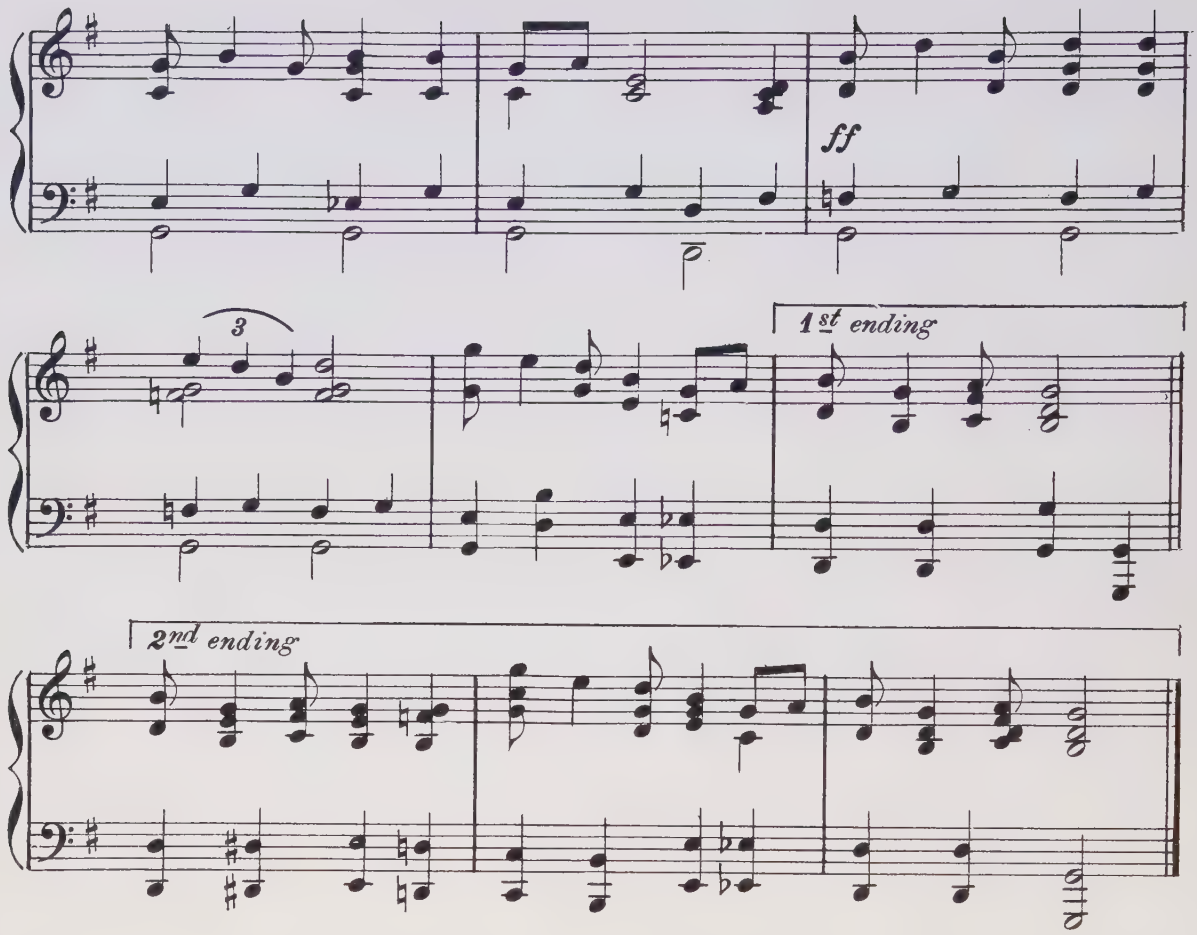

ff
3
1st ending
2nd ending

STEP II
Short sharp brush backward left

STEP II
Brush left across right in front

ON THE LEVEE

STEP I
Tap left toe sideward

STEP IV
Circle left leg "and"

The Cotton Pickers

Entrance. Pantomime strumming the banjo as walk in from the right.

I. Skip (step-swing) left and right, shuffle - 7 left, slip forward with feet apart,

Repeat three times. . . . . 8 meas.

Dance in a circle and finish facing front

II. Hop right and step left sideward, (heel out), rattle right and step right behind left (left heel swings in); repeat left,

Skip backward left and right, three step turn left. . . . . 4 meas.

Repeat all, right, ... 4 meas.

III. Step left and plain 3 right; repeat,

Step left and 9 right,

Step sideward left and $\frac{1}{4}$ turn right, draw (and step) right back to left; step backward left and draw right. Repeat the step backward left and draw right; step backward left and hold. . . . . 4 meas.

Face front. Repeat all, right . . . . . 4 meas.

Bend backward on the draw step, arms swing up.

IV. Shuffle - 7 left; tap right back of left,

Shuffle - 7 right; tap left back of right, ... 2 meas.

Step left sideward and swing right across (big step swing),

Fall forward right, hop back on right (a pull),

Shuffle - 7 left as follows:- step left back, 3 right, and 3 left in front of right, hop left. . . . . 2 meas.

Repeat all, right. . . . . 4 meas.

V. Big alternate skips, facing the front but moving left and right sideward as follows:-

Skip left sideward, right in front, left sideward, right backward.

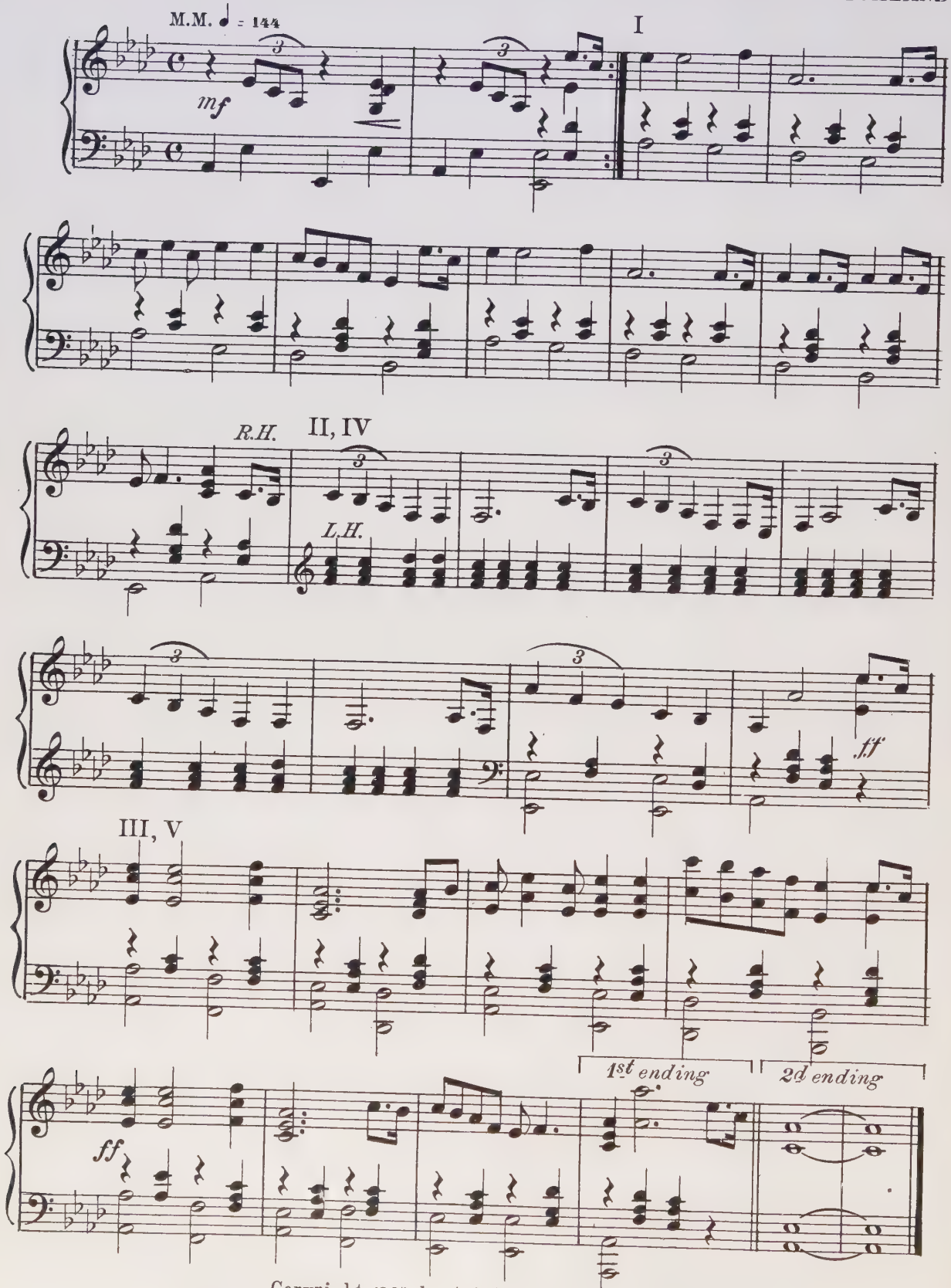
Skip left acoss right (in front), right sideward, left backward, right forward. . . . . 4 meas.

Face left. Repeat first four measure of I as exit. . . . . 4 meas.

Note: A jolly spirited dance; throughout, the step swing is faster than the usual tempo and approaches a skip, with the opposite leg raised forward, across or sideward. The dance demands excellent balance. The arms swing on the skips and are often sideward or upward for ease and balance. The last, Part V, covers much ground with bounding skips but seemingly without effort.

Cotton Pickers

LILY STRICKLAND



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Sweet As Sugah

Introduction: Enter from the left with four step swings (left, right, left, right) and face front. Hop and brush forward on each swing.

I. A. Hop right and rattle-schottische forward left, hop left, arms sideward,

7 right, advance slightly sideward right (left 3 taken in front), arms swing right,

Hop right and rattle-schottische forward left,

Step swing right and left, turning right about and progressing sideward right. . . . . 4 meas.

Repeat all, right. . . . . 4 meas.

B. Slide forward left and hop (right leg raised in back), arms swing forward,

Step right and swing left forward, arms swing downward and back,

Rattle-schottische left, turning left about . . . . . 2 meas.

Repeat right. . . . . 2 meas.

C. Hop right and rattle-schottische forward left, 7 right (advance sideward),

Four step-swings turning about left twice and progressing sideward left. 4 meas.

II. A. Face left. 5 left and pull backward left (right leg raised in back). Left arm forward, right backward on the pull,

Face front. Three step turn right, hop and swing left forward. . . 2 meas.

Face left. 5 left and pull backward left,

Face front. Step right and brush left forward, step left and slap right back, hop left, ... 2 meas.

Repeat all right. . . . . 4 meas.

The three step turn covers much ground.

B. 3 left - 3 - 7. Advance diagonally backward left, the right foot crosses in front for the second 3 and for the last part of the 7. Arms swing sideward left on the 7.

3 right - 3 - 7. Advance diagonally backward right, the same . . . . 4 meas.

C. Face left. 5 left and pull backward left; $\frac{1}{2}$ turn, face right. 5 right and pull backward right,

Face front. Step forward left, hop and brush right forward; repeat right,

Step backward left and slap right backward; repeat right. . . . 4 meas.

Repeat Verse and Chorus. Make a circle of I A. Finish II with four step brushes forward as an exit.

Note: As the balance is learned the pull becomes a pull-hop in the direction of the raised leg, The 7's throughout are rattle sevens.

Sweet As Sugah

LILY STRICKLAND

Intro. M.M. ♩ = 152
I A
mf
Sweet lit - tle
gal, Ah loves you true, You know ah do;
Sweet lit - tle gal, you is de on - ly one for
B cresc.
me!
Dar's some'pn migh - ty sweet a - bout you;

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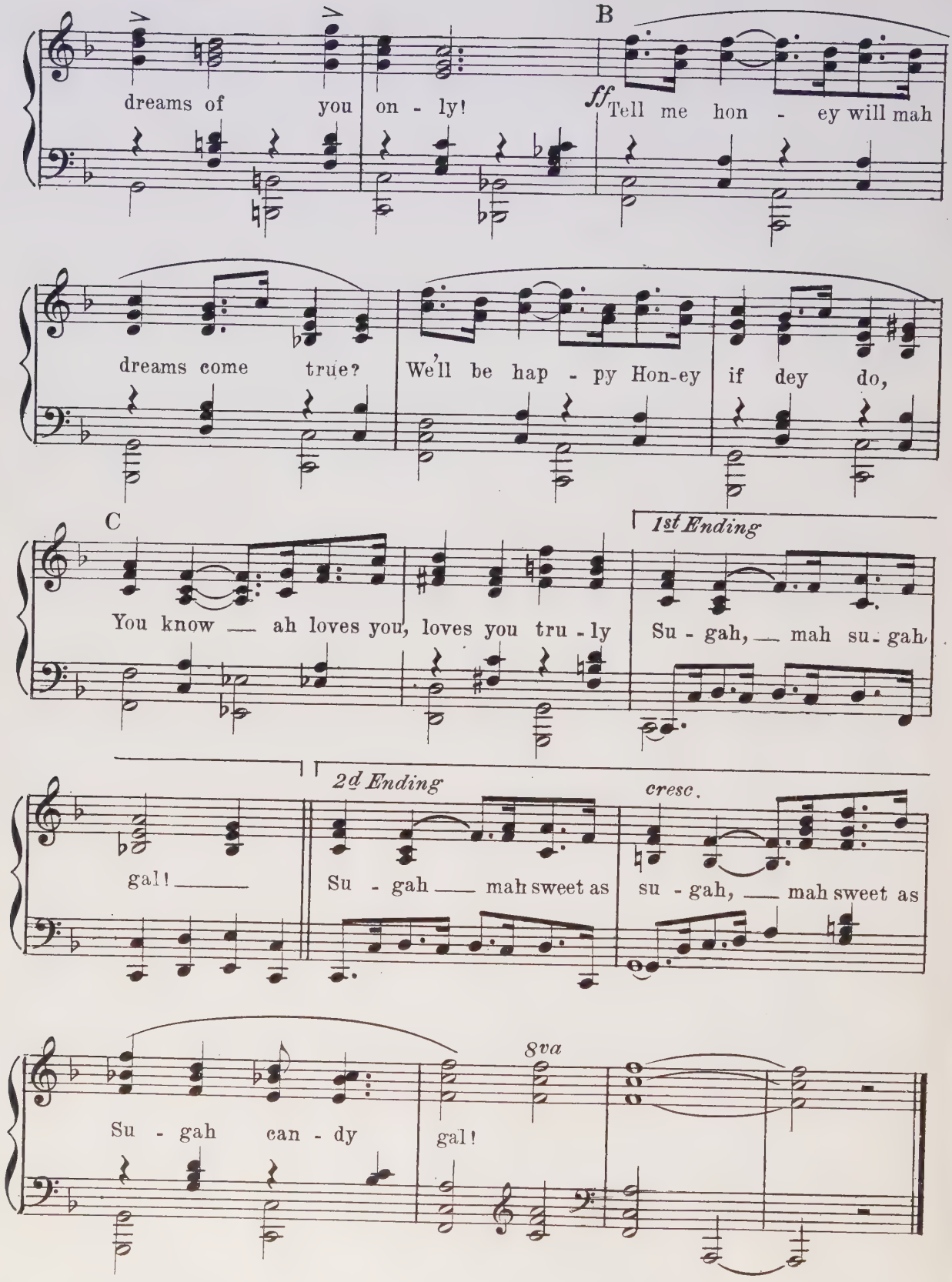
C
f
Ah simp-ly could n't live wid - out you! Su - gah, mah lit-tle
rall.
Sug - ah Ba - by; Tell me, you love me too: By
II A
cresc.
day - light and moon - light Ah thinks of you, An' longs to
f
see you, Hon - ey, Wak - in' or sleep - in', Ah


B
dreams of you on - ly!
ff Tell me hon - ey will mah
dreams come true?
We'll be hap - py Hon-ey if dey do,
C
1st Ending
You know ah loves you, loves you tru - ly
Su - gah, mah su - gah
gal!
2d Ending
Su - gah mah sweet as
cresc.
su - gah, mah sweet as
8va
Su - gah can - dy
gal!

THE COTTON PICKERS

STEP I
Slip with feet apart

STEP III
¼ turn right, step backward left and draw right

SWEET AS SUGAH

STEP I
7 left in front of right

STEP I (*b*)
Rattle-schottische turning left about

COLE BLACK DANDY

STEP I

STEP II

STEP III

Cole Black Dandy

A flower in his coat lapel, a cane and a stiff hat are essential accessories of this dude's costume.

I. Cane in right hand. 3 left, hop left raising right foot in back, knee flexed; step right; repeat . . . . . 2 meas.

Click cane to sole of right foot as it is raised.

3 left – 3 – 7 forward, cane under right arm. . . . . 2 meas.

Repeat all right. Cross left foot in front on the hop and make an outward circle of the cane and click the sole of left . . . . . 4 meas.

II. (a) Step left and raise right leg sideward, hop three times left moving sideward left. . . . . 1 meas.

Body is turned to the right as hop on left, the point of the cane on the right toe.

Step right and repeat, cane on right shoulder . . . . . 1 meas.

Step left, 3 hops turning left about, arms are sideward, right leg back; step right 3 hops turning right about. . . . . 2 meas.

(b) Hop right and extend left sideward on "4" of preceding measure.

Hop right and swing left foot behind right, click cane to sole, count "1"

Hop right and extend left sideward, count "2"

Hop right and swing left across right in front, click cane, count "3"

Hop right and extend left sideward, count "4"

Step left 3 hops turning left about, arms sideward . . . . . 2 meas.

Repeat all right . . . . . 2 meas.

III. (a) Touch left toe sideward, raise left knee high in front, step forward left; repeat all right . . . . . 2 meas.

3 left – 3 – 7, moving backward . . . . . 2 meas.

(b) Touch right toe sideward, raise right knee high, quick turn left about on left foot and step right, (heels are together); repeat left and turn right about . . . . . 2 meas.

3 right – 3 – 7, moving forward . . . . . 2 meas.

On the touch step, bend the standing knee and straighten it as the opposite knee is raised forward; cane horizontal in the hands.

IV. (a) "Swing and Jump." Swing left leg forward on "4",

Swing left backward (knee almost straight) across right, as left comes close to right ankle, hop high on right and the left swings under and back. This is all one movement and the right jumps over the left, count "1",

Repeat three times, – swing forward left on "2," jump and land right on "3"; swing left forward "4", jump and land "1" and so on . . . . . 2 meas.

(b) Face left. Step left forward and swing right leg forward waist high; repeat right and left; without change of feet face front with right leg forward. . 2 meas.

As leg is raised, bend the standing knee and lean backward. Cane held forward horizontally in both hands; mark out the time with it.

Repeat all right. . . . . 4 meas.

V. 3 left - 3 - 7. In pantomime he takes off his hat to Miss Mandy as she passes by. With hat in hand, he minces after her to the left and picks up her handkerchief with his left hand and presents it to her . . . . . 6 meas.

Walking backward, well satisfied with himself, he replaces his hat, arranges his tie and smiles complacently . . . . . 2 meas.

VI. Face front. Step left over right and cut right back, step right and cut left forward; repeat;

Step left over right (cut right back) and hop left, step right (cut left forward) and hop right . . . . . 2 meas.

Face left and "steady rattle" thru two measures, (seven plain 3's without stopping), hop left, ... 2 meas

Repeat all with right over left and on the rattle exit left, - presumably in Miss Mandy's direction. . . . . 4 meas.

Note: IV is difficult to do smoothly without "analysis" practice. First hop right four times on "1", "3", "1", "3" without the left leg swing; spring high from the right on each hop, lifting right knee forward slightly, land right, and in the same spot. Then try the leg swing slowly and soon the co-ordination of jumping over is made. The entire body is inclined slightly forward.

On the repetition the right leg does the swinging and the hops or jumps are left. The secret is to jump just as the swinging leg is close; when perfected the movement looks much more difficult than it really is.

The 7's throughout are rattle- 7's.

Cole Black Dandy

I. Sung.

I'se a dandy, I'se de candy,
An' ever'body watches me,
'Cept Miss Mandy, sweet Miss Mandy,
She nebber, nebber smiles for me.

II. Spoken.

I shakes my feet, mah steps are neat,
For I'se a happy, high-class dancin' man,
She says I'se low, I says I'se slow,
Not to take her by the hand. For -

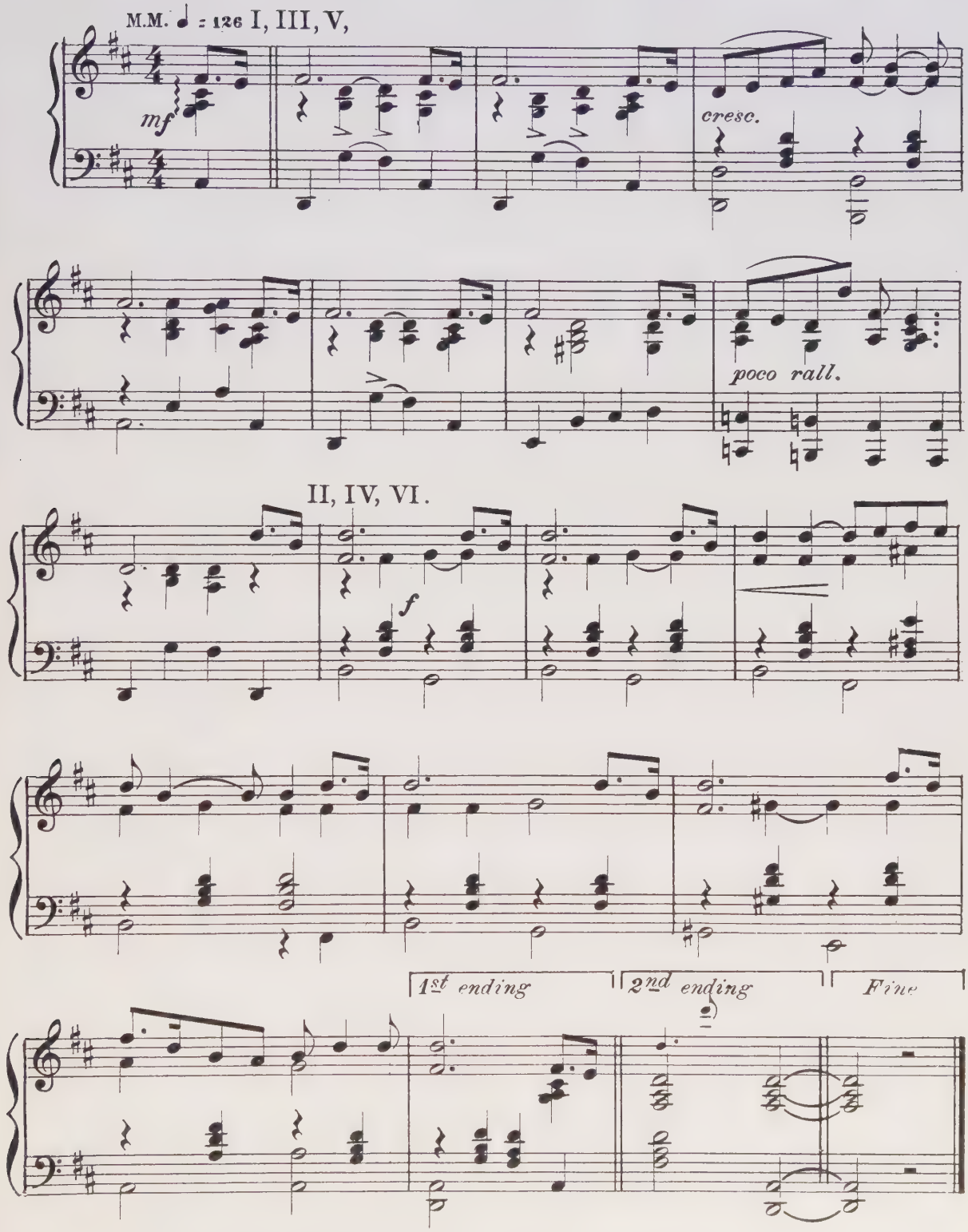
I. Repeat.

II. Spoken.

She says I'se mad, I says I'se glad,
To be a happy, high-class colored man,
I wink my eye, but she goes by,
She'll nebber lub dis dancin' man.

Cole Black Dandy

LILY STRICKLAND



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Scarecrow*

A Scarecrow is danced about by the wind. Stiff and motionless at first, a puff of wind blows him to life. He flaps his legs, turns on his pole and a sudden gust sets him free. Spineless and floppy, he has a carefree time so long as the high wind lasts.

Introduction: - His feet are apart, arms stretched sideward. In place, brush left sideward and flop, brush right sideward and flop, counts "1 - 2;" swing left high sideward and flop, counts "3 - 4". . . . . 1 meas.

Repeat right . . . . . 1 meas.

Still keeping feet apart, jump 1/8th turn left, 1/4 turn right, 1/4 turn left, 1/4 turn right; step forward left, jump forward with feet together. . 2 meas.

I. (a) Walk forward, 3 big swinging strides (left across right, right across left, left across right) and swing right forward . . . . . 1 meas.

Flop right backward across left, step backward left; repeat . . . 1 meas.

Repeat 3 strides forward (right, left, right), and swing left forward Flop left backward across right, turn right about abruptly, finish with weight forward on the right . . . . . 2 meas.

(b) Step left and swing right forward, fall forward right, rise on right and 1/2 turn left . . . . . 1 meas.

Run forward left, right, left, swing right forward. . . . . 1 meas.

Facing back, step right, swing left forward, fall forward left, rise on left and half turn right. Facing front step right in place, leap forward left, right. . . . . 2 meas.

II. Face left, 3 steps backward (left, right, left), turn front and swing right leg sideward . . . . . 1 meas.

Bend forward at the hips, arms swing almost to the floor on the 3 backward steps; body erect on the fourth count.

Repeat right . . . . . 1 meas.

Hop right and swing left foot behind right knee, hop right and swing left sideward; fall left, rise on left, facing right. Repeat, swinging right foot. . 2 meas.

Repeat the first three measures again left, ... 3 meas.

Fall sideward to right lunge position followed by two quick changes, left and right . . . . . 1 meas.

The feet remain wide apart on the twisting changes.

III. (a) Jump in place (feet together), jump 1/4 turn left (feet together), fall forward left and back on the right (rocking step) . . . . . 1 meas.

1/4 turn left and fall forward left, rock back on the right; quick half turn right on the toes - face front. . . . . 1 meas.

Repeat all right . . . . . 2 meas.

(b) Jump in place, (feet together), jump on right raising left leg forward, right hand grasps left foot, count "1-2."

1/4 turn left, hop twice right; again 1/4 turn and hop twice right, count "3-4-1-2,"

1/2 turn left, hop and swing left leg forward, arms free, counts "3-4." . . 2 meas.

Repeat all, make one quarter turn right and finish with a whirl, on last count feet apart, weight even . . . . . 2 meas.

On the first turns keep hand on foot but for the whirl use arms for balance, keeping free leg horizontal.

IV. Turn left about with two step swings, (left and right) . . . . . 1 meas.

3 step turn left, swing right leg sideward. . . . . 1 meas.

4 flops backward beginning right, raise leg sideward as preparation and step backward each time . . . . . 1 meas.

Jump on both feet in place, leap high into the air, flexing the knees and crossing the feet (like tailor's position seated) . . . . . 1 meas.

Repeat all, right . . . . . 4 meas.

V. Hop right and swing left foot behind right knee, hop right and swing left sideward; fall left, bend forward left and swing right arm up and over to slap floor by left foot . . . . . 1 meas.

Body erect, step right across in front of left, jump sideward left and land with feet together . . . . . 1 meas.

Hop sideward left on the right foot, waving the left in back of the right knee and then in front, five times, jump sideward left and finish with heels together. . . . . 2 meas.

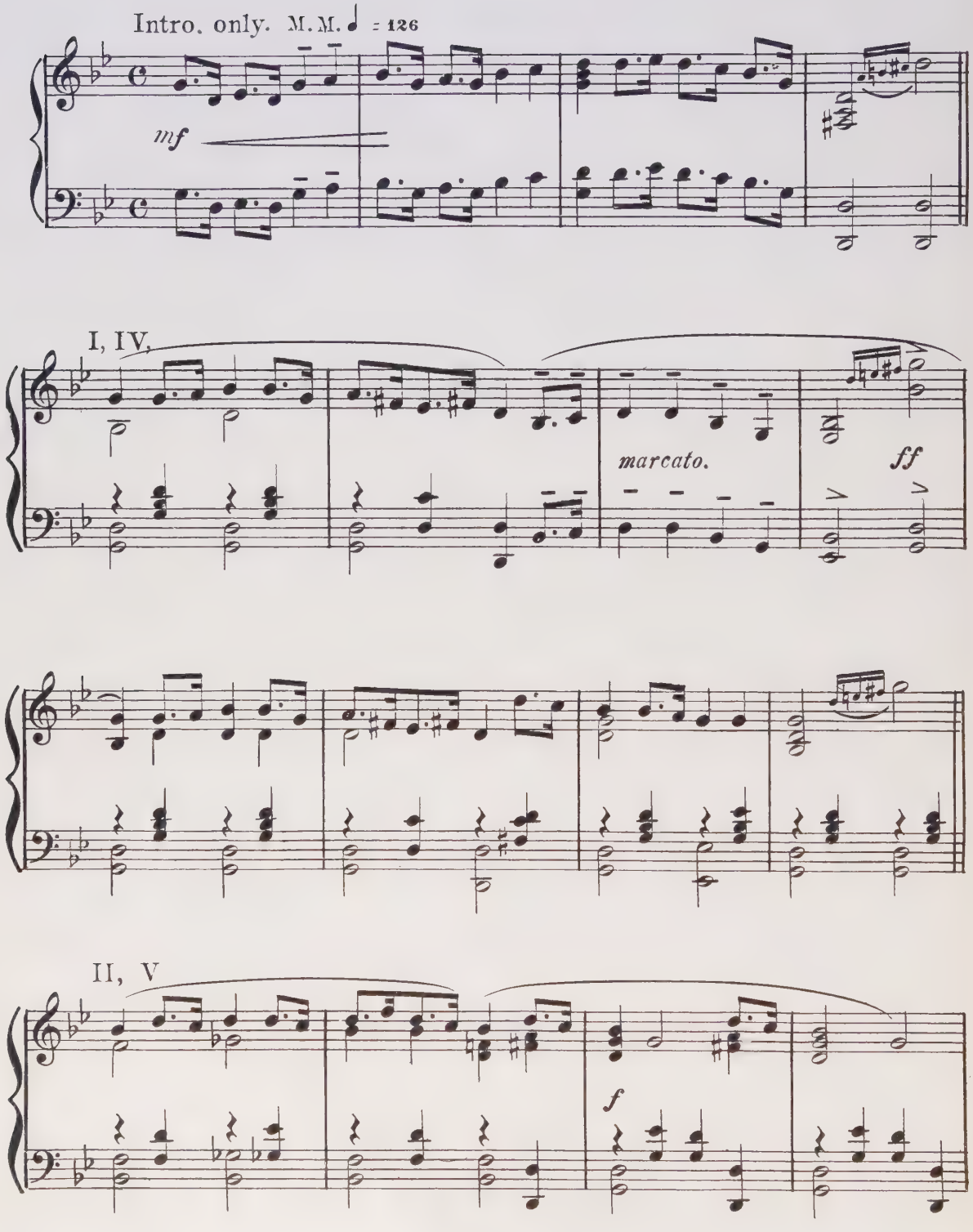
Repeat all right . . . . . 4 meas.

VI. Repeat II and collapse in a relaxed heap on the floor at the end. . . 8 meas.

*Written to the loyal Bums of Camp Saneo and inspired by several "characters," who, in spontaneous impersonations, made merry those hours preceding taps. Yea! Bums!!

Scarecrow

LILY STRICKLAND



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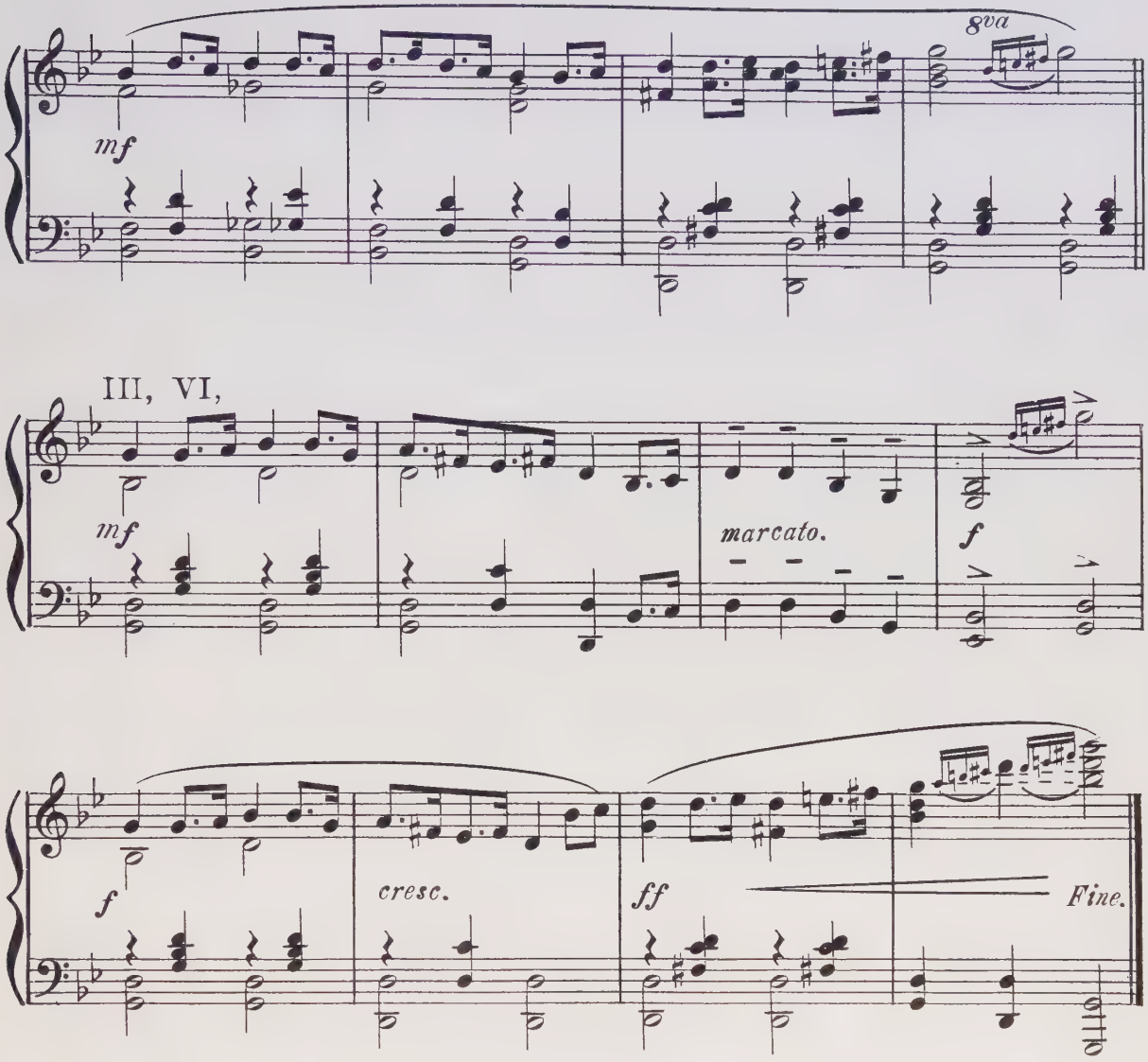

8va
mf
III, VI,
mf
marcato.
f
f
cresc.
ff
Fine.

I'se Trablin'

A loose-jointed, lanky negro is dancing; he is restless and dashes about from place to place with great speed.

I. Enter from right. Hop right and walk forward left, right (long strides); long slide forward left, half turn right (face right exit) and walk right, left and long slide right,

Half turn left and walk left, right, left, swing right leg forward and make a complete turn left on the left toe again swing right leg forward,

Walk forward (toward right exit) right, left and right. . . . . 4 meas.

II. 6 left (fast), slip feet apart and together twice,

6 right (fast) slip feet apart and together twice,

Repeat all . . . . . 4 meas.

Facing right for the first 6, continue advancing forward on the slips, and describe a small circle backward right. Hands are in pockets.

III. Railroad 4 to the right; railroad 4 and describe a small circle turning right,

Repeat all, left . . . . . 4 meas.

IV. Swing left leg sideward and step left across right counts "and 1," step right close to left count "and," step left, count "2,"

Right swings over left, step, step, step,

Left swings over right, step left, right alternately thru 7 counts, keeping left foot in front and describing a small circle backward right,

Repeat all right . . . . . 4 meas.

V. (a) Face right. Stride forward left, right, and slide left,

Face right. Stride forward right, left, right,

Do not slide, timing doesn't allow it.

(b) Face right. 6 left, 6 right, slip apart and together twice; repeat 6's and slips.

This part is across back stage.

(c) Railroad 4 times to the right (toward front stage),

Face right, railroad 4 right.

(d) Exit right with left across right, alternate steps as in IV, lean right and seem to slip from right foot to the left. . . . . 8 meas.

Note: V forms a large square with (a) (b) and (c) and repeats a bit of each of the four preceding parts. The music is marked to give the exact timing for I and II.

The Railroad Shuffle - right - advance sideward right is made.

Stand with weight on right foot, left toe raised and swung outward, heel on the floor.

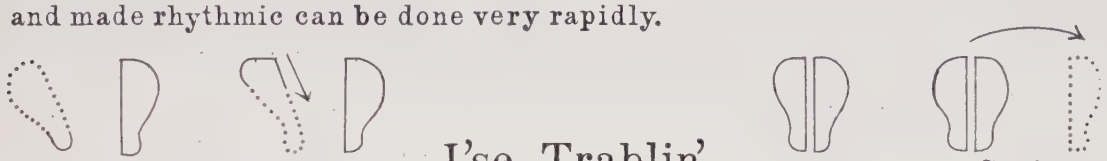
For practice, start with the feet about ten inches apart.

"Pull." Change to left toe down, heel up, and draw backward toward right heel, count "and,"

"Push." Slide the left foot parallel to the right foot, weight left, bend the knees count "1,"

"Shift and Swing" Slide the right foot slightly forward and to the right, feet parallel, weight right, knees straight, and at the same time swing the left toe out, keeping the heel down ready for the pull, count "2."

The "push" has the accent and gives the sound and movement of the piston, the "shift" suggests the steam. The movements once understood and made rhythmic can be done very rapidly.



I'se Trablin'

I. I'se a trablin' man,
Trabels all I can,
Leaves mah cabin door,
Wanders mo' and mo'
Roun' an' roun' de lan'

II. Nebber had a pal,
Nebber found a gal,
Rushes heah and thar,
Searches ever' whar,
Spendin' heaps o fare,

III. Trouble on mah mind,
Roamin' all de time,
In de rain or shine,
Tryin' for to find,
Honey love o' mine.

IV. Repeat I.

I'se Trablin'

LILY STRICKLAND

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IV,
rall.
D.C.

Swinging

A waltz clog, outlining the movements of a rope swing, in which are two girls, side by side, facing forward. Their inside arms are around each other and they dance in perfect unison.

I.(a) "Straight Swing Forward."

Step left forward, double rattle (two 2's) right in front of left,

Step right forward, double rattle left in front of right . . . . . 2 meas.

Schottische forward left and swing right leg forward, high in front. . 2 meas.

Step right backward, double rattle left in front of right, repeat left . 2 meas.

Schottische backward right and swing left leg backward (lean forward as the leg swings backward). . . . . 2 meas.

(b) "Cross." Inside hands joined. Step left sideward, hop left and swing right across,

Step right across, slip to the left on the right foot, clicking left heel to the right and facing right . . . . . 2 meas.

Step left backward and double rattle right; step backward right, counts "1-2" and forward left count "3" . . . . . 2 meas.

Repeat all right . . . . . 4 meas.

(c) Repeat "straight swing forward" . . . . . 8 meas.

(d) Repeat "cross" . . . . . 8 meas.

II.(a) "Zigzag." Quick slide diagonally forward left and close right to left, count "and,"

Slide left forward again, right leg raised in back . . . . . 1 meas.

5 right, 5 left diagonally backward right; step right and swing left leg backward . . . . . 3 meas.

Repeat all again left. . . . . 4 meas.

(b) Quick slide and slide as in (a),

Step right sideward and swing left across. . . . . 2 meas.

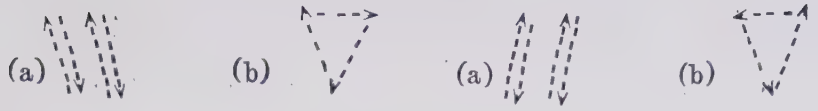
Step left across in front, hop left; step sideward right, hop and swing left forward . . . . . 2 meas.

Long step diagonally backward left hop and swing right backward; repeat right . . . . . 2 meas.

Schottische diagonally backward left and finish with right foot forward . . . . . 2 meas.

Repeat (a) and (b) right . . . . . 16 meas.

The pattern for II. in parts



III. Repeat I. . . . . 32 meas.

IV. (a) "Wind". Inside arms are around each other. 5 left and 5 right making a half turn left. The right girl goes forward and the left backward. . . 2 meas.

Step hop left and swing right forward; step hop right and swing left forward. . . . . 2 meas.

Repeat, turning left again . . . . . 4 meas.

Six fast 5's, still winding up by turning to the left . . . . . 6 meas.

Step hop left and swing right forward, step hop right and swing left forward, making a pause before the unwind . . . . . 2 meas.

(b) "Unwind". Six fast 5's turning right. The left girl goes forward and the right backward throughout (b). . . . . 6 meas.

Two step swings forward . . . . . 2 meas.

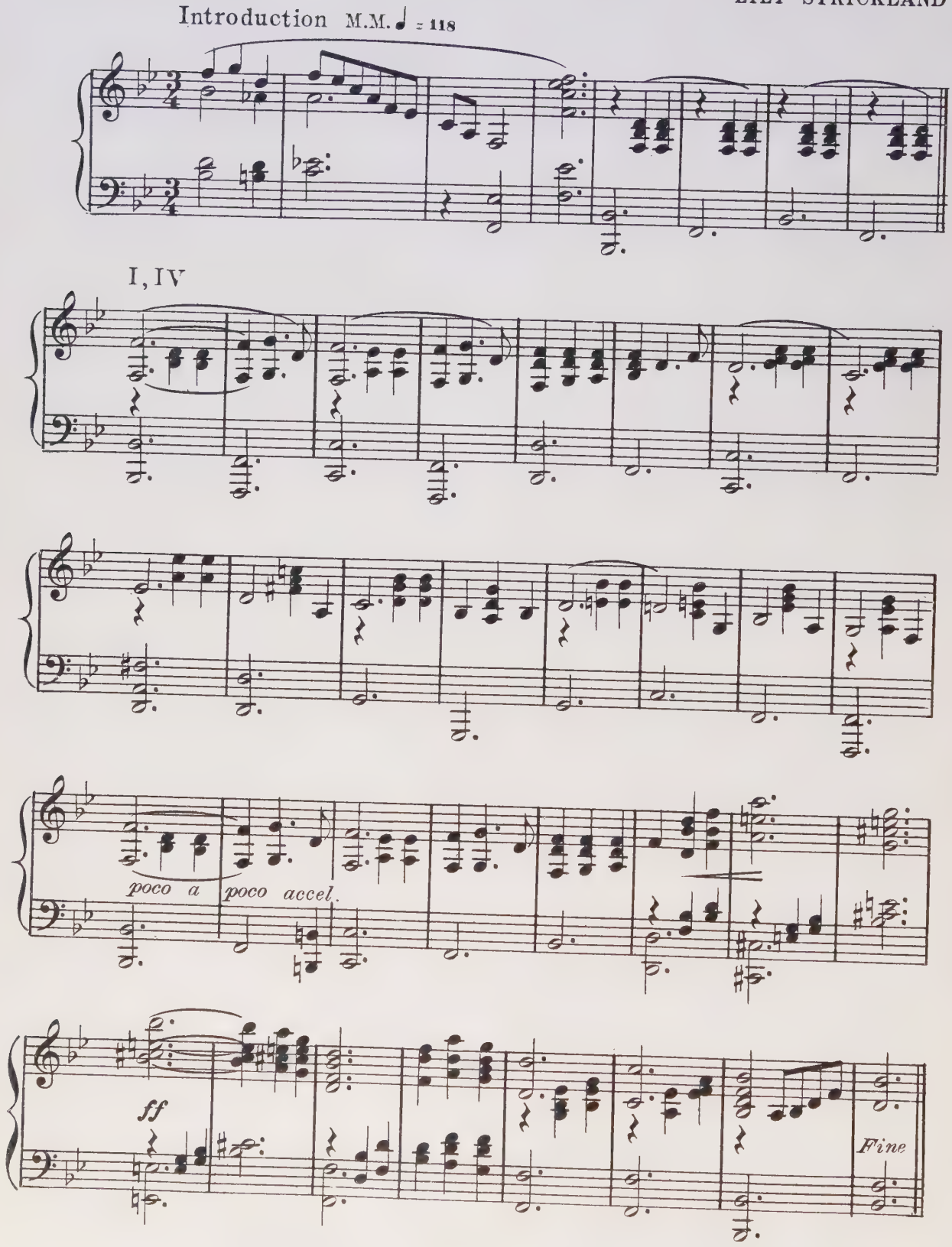
Run forward left, right, left and swing the right forward. Repeat right . . . . . 4 meas.

12 running steps, left girl forward. The right girl moves backward as much as possible but really acts more as a pivot for her partner. (b) should work up to a fast spin on the end and finish abruptly – facing front. . . . . 4 meas.

Note: First practice without a partner and until the movements are gliding and even. The quick slide in II is very rapid and must be anticipated; the second slide falls on the first count of the measure.

Swinging

LILY STRICKLAND



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STEP I (*a*)
Walk forward, left across right

STEP II
Face left, step backward

STEP V
Fall left, slap floor by left foot

II
cresc.
cresc.

III
D.C.
8va Basso

THE RAILROAD SHUFFLE

SWINGING

STEP I
Swing right leg forward, high in front

STEP I
Swing left leg backward

STEP II
Step right across, slip to the left on the right foot

Glossary For Part II

Fundamental Steps

1=a step or change of weight.The step is usually made with the ball of the foot. If the entire foot takes the weight, the ball of the foot should strike the floor first. The **1** is taken in place; avoid movement sideward.

2= a brush forward with the ball of the foot and a strike back. The **2** is frequently called a "rattle." Make two distinct and even sounds. Repeat, in practice, using the same foot. Keep the leg relaxed. In the second movement – the brush or strike back – the ankle is extended to make the sound short and sharp. At the end of the second movement the foot is just off the floor, the knee is only slightly flexed. Avoid raising the heel backward.

3=**2**-**1**. The **1**, change of weight, is held for a full count. **2/4** music is good for practice of plain 3's; practiced in succession the 3's alternate. The "rattle" or **2** falls on the second and fourth counts of the measure, the **1** on the first and third counts. The notes preceding the first measure are for the first "rattle." See page **116**. Practice for controlled, rhythmic 3's with a pause between; count four and hold the **1** for the fourth count. Keep the feet close together that the change of weight may be done easily and quickly. The leg is relaxed from the hip, the body is in a good position of balance over the standing foot, the arms hang relaxed.

Hop 3. After the plain **3** has been perfected, the hop **3** may be practiced. A hop left precedes a **3** with the right foot, a hop right precedes a **3** with the left foot.

Heel-rattle **3** = a **3** in which the heel strikes the floor between the brush forward and the strike back. It cannot be done unless the leg and foot are well relaxed and the leg is rotated inward as the brush forward is made.

5=**1**-**3**-**1**. The waltz clogs are based upon the **5**. The change of weight, **1**, is taken on the first count of the measure, the **3** on "and **2** and," the final **1** on the third count. The **5** sequence is step, brush, brush, step, step. (**1** – **3** – **1**.) See page **118**. Count out the waltz measure "one and two and three" making a movement with each word. There is no hop before the **3** in a five. A **5** may also be danced in **2/4** or **4/4** time. See page **117**

6=**3**-**3**. There is no pause on the fourth count in a **6**.

Rattle-**7**=**3**-**3**-**1**. The rattle seven is a six plus one. There is no pause between the two 3's but the **1** is held for the eighth count. The difficulty lies in getting the brush forward of the second three on the fourth count. In practice count eight, be careful of the brush on the fourth count and the pause on the eighth. Use **2/4** time; the **7** takes a measure, the first rattle falls on the last count of the preceding measure. See page **116** for the time division of 3's and 7's.

Hop Rattle - 7. The hop 7 should not be practiced until the time division of the plain 7 is satisfactory. A hop precedes the first 3 only; the second 3 may be done slightly in front, the toe is turned out.

Shuffle - 7 = 1-3-3 and all seven movements fall within one measure. Step left on the first count followed by a 3 right and a 3 left (6) with no pause between. Hop left on the 4th count (4/4 time) or on "and" in 2/4 time. The shuffle - 7 is faster than the rattle - 7 for there is less pause betweet 1 and 3; the hop, however, has a longer time value than in the rattle - 7. The hop may be omitted and in substitution a skip, pull, slip, double slip or chug used. The shuffle - 7 has a fascinating, smooth rhythm and seems best expressed in response to negro melody. See page 89 - for exact rhythm of shuffle - 7 in "On the Levee."

9 = 3-3-3. There is no pause between the 3's.

Toe Tap. A tap with the ball of the foot, after which the foot is liftd from the floor about three inches, the ankle flexed. Wherever a toe tap with weight is given, the foot is not lifted and the ball of the foot receives the body weight.

Fall. A step or 1 with bent knee, body relaxed.

Flop. The leg is raised, and swung downward forcibly, ankle and knee extended making an emphasized step. Keep the leg relaxed as it is raised and in the downward swing let the contact with the floor seem to straighten the ankle and knee.

Slap. An emphasized brush -- usually backward.

Chug. A chug is a movement of the standing foot (the foot having the weight) keeping it in contact with the floor. It can be but a slight movement and is usually made on the ball of the foot, the heel falling after the movemente has been made.

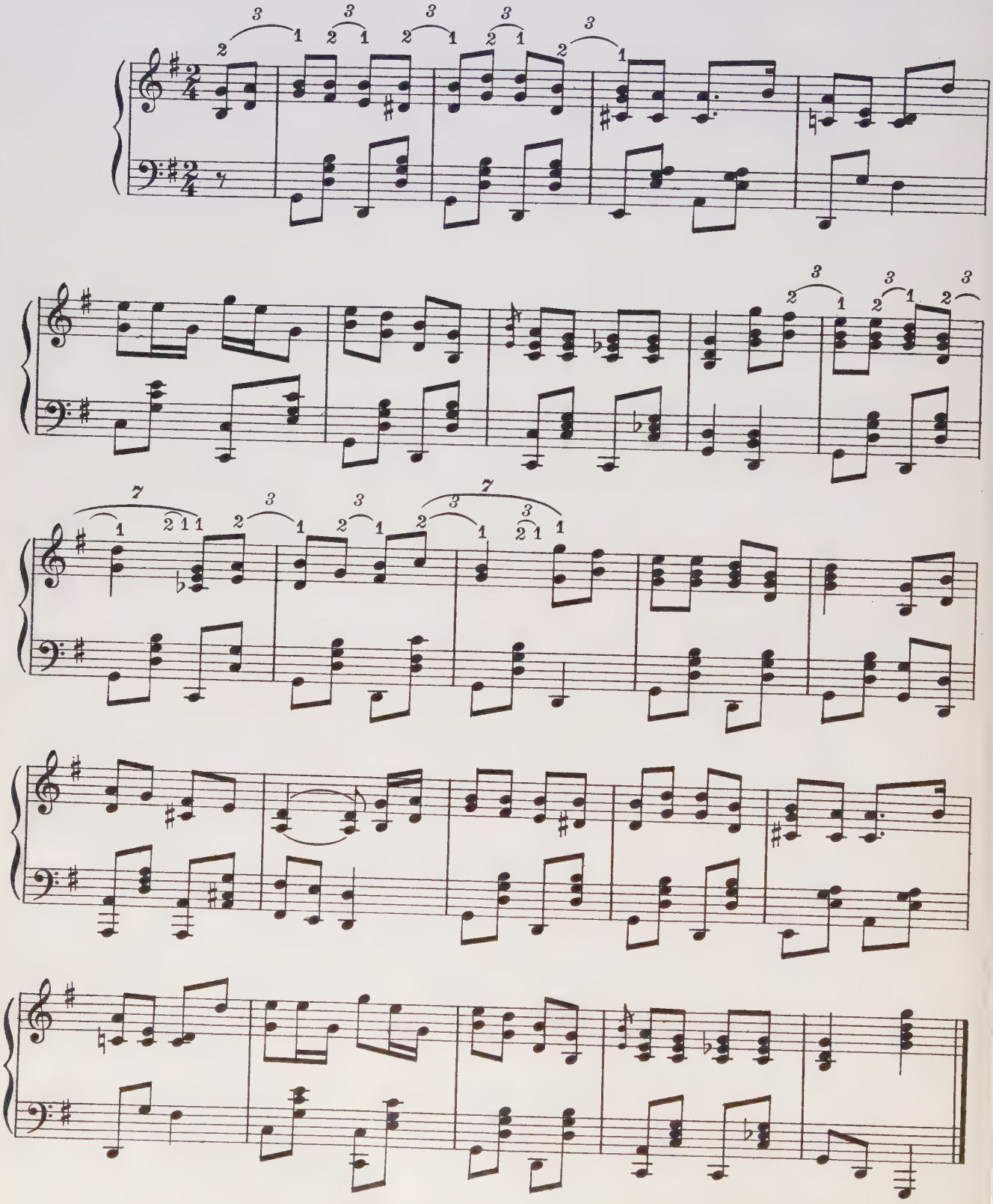
Pull. Like a chug, but a lighter movement without the heel accent. The movement may be sideward, backward or forward. The latter is often called "slip."

Rattle - schottische. The usual schottische step preceded by a rattle which falls in the preceding measure on "and." Rattle, step, step, step, and hop on "4."

All other steps are analyzed within the dance descriptions. In the dances all 3's and 7's are hop 3's and rattle - 7's unless the description designates a plain 3, a heel-rattle 3, a plain 7, or a shuffle - 7.

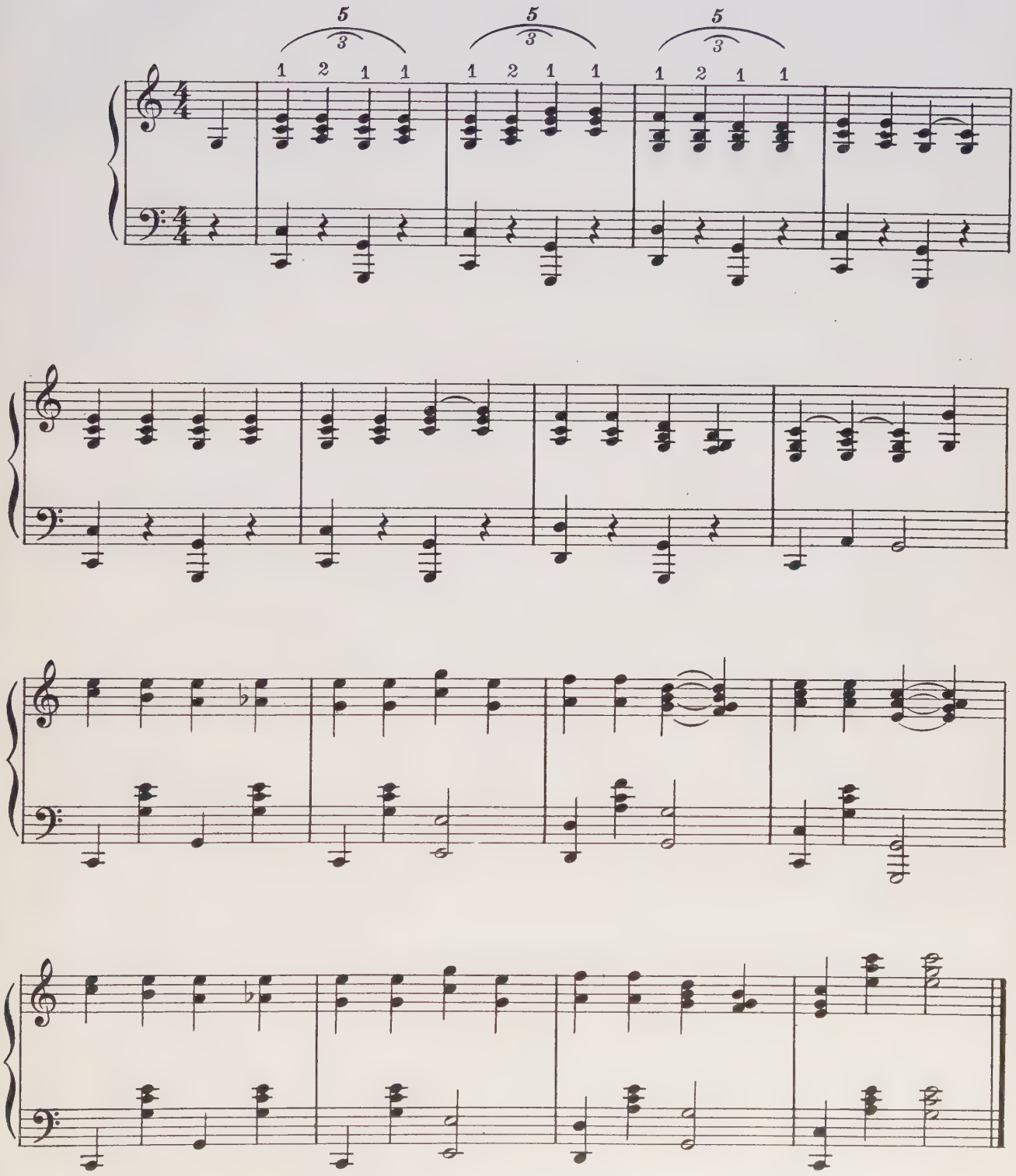
For Practice of 3's and 3-3-7

arr. by Ruth Garland



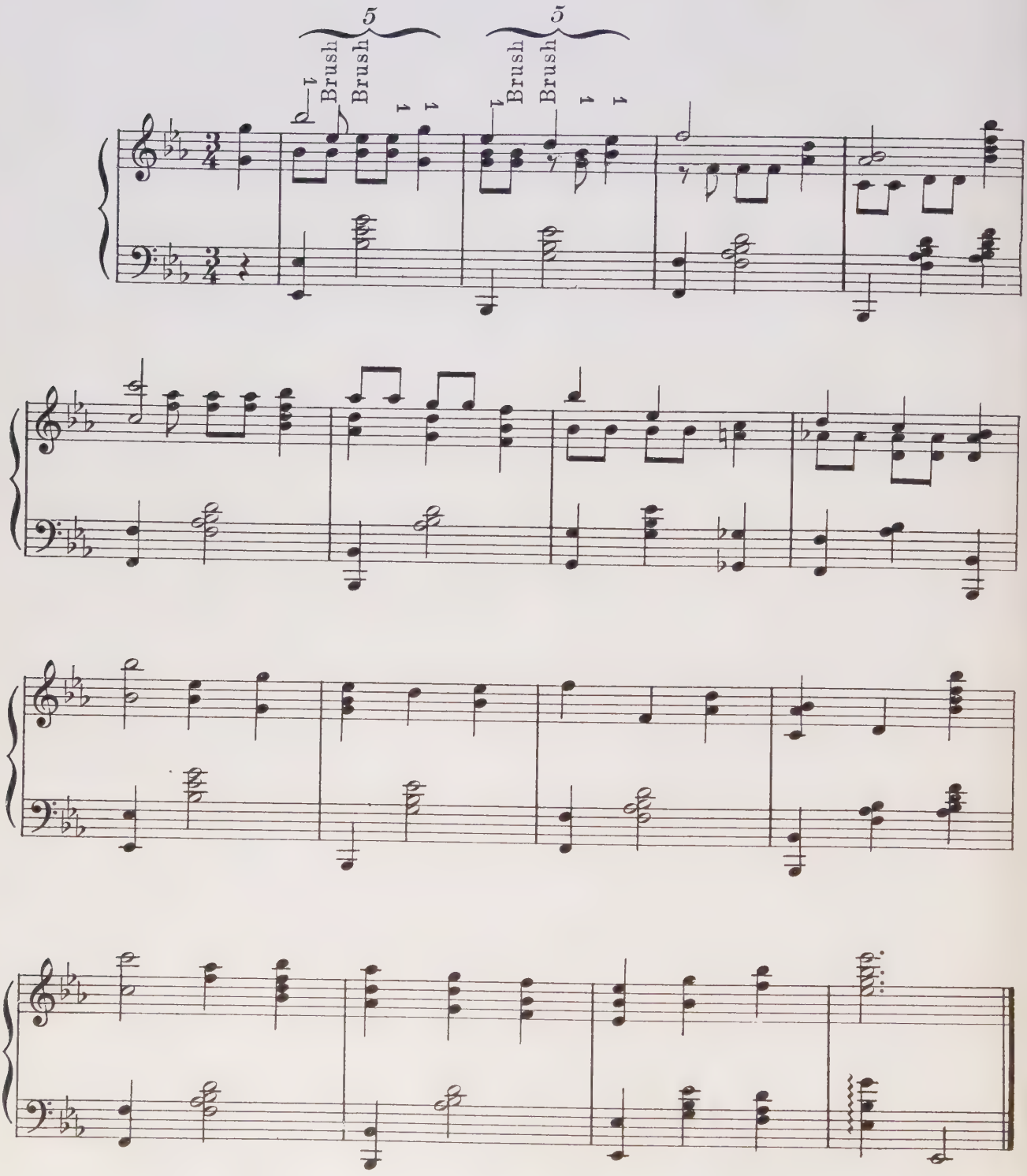
For Practice of 5's, $\frac{4}{4}$ time

arr. by Ruth Garland



For Practice of 5's, Waltz time

arr. by Ruth Garland



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